

ROYAL ONTARIO MUSEUM

MAGAZINE of the ROYAL ONTARIO MUSEUM

ROYAL ONTARIO MUSEUM
a CENTURY of
DISCOVERY & WONDER

1914-2014

volume 47:number 2
2014 fall

LIVE AT THE ROM

*Change Makers Bob Colacello:
Warhol to Reagan*

CHARLES CURRELLY:

The Museum's first collector

THE BLUE WHALE

What's next for the world's largest mammal?

PLUS

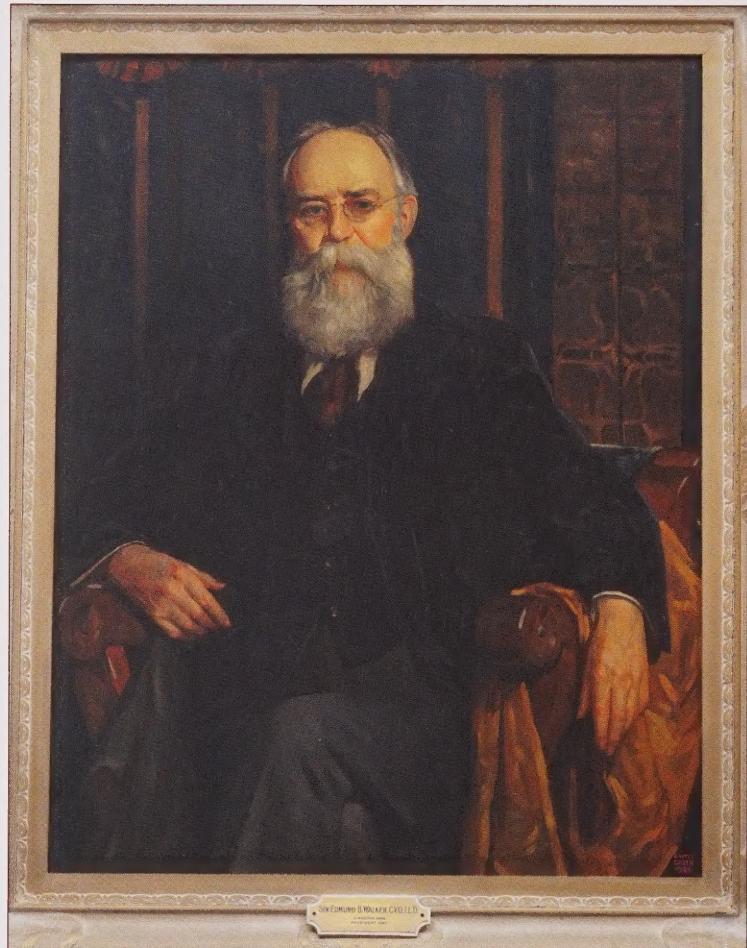
WILDLIFE PHOTOGRAPHY: A sneak-peek at this award-winning exhibit

Fall 2014 \$5.95 CAN
Display until December 15, 2014



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The Royal Ontario Museum is celebrating 100 years.



Before the ROM opened its doors in 1914, our former president, Sir Byron Edmund Walker, was instrumental in the campaign and fundraising effort for the new museum. Our commitment continues to this day. As the official Centennial Partner, CIBC is proud to support the ROM as they continue to inspire and educate Canadians.

Join us at the ROM to help us kick off the next 100 years.



CENTENNIAL
PARTNER

30

Aerial shot of American White Pelicans. The ROM Photographers of the Year contest returns for a second year!

Right: April Hawkins behind the scenes.



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Artist's rendition of a Blue Whale © Frank Sennholz, Soulpix.

Our Contributors



Ann Webb is the managing director of ROM Contemporary Culture. Ann recently joined the Museum from the Canadian Art Foundation where she was executive director and publisher of *Canadian Art* magazine. She brings more than 25 years of experience in the international arts and culture industry. Ann's interviews with Bob Colacello and Sarah Thornton begin on page 10 of this issue.



Mark Engstrom

Mark Engstrom is the deputy director of Collections & Research and senior curator in the Mammalogy Department at the ROM. He is also an associate professor at University of Toronto's Department of Ecology & Evolutionary Biology. Currently, Mark and his team are working to make the ROM's 6-million-plus objects digitally accessible to visitors around the globe. Earlier this year, Mark led a ROM team to Newfoundland to help recover Blue Whale carcasses that washed ashore. Mark shares his experience on page 22.



Henry Choong

Henry Choong is a research associate in the ROM's Invertebrate Zoology and Invertebrate Palaeontology sections. He specializes in the taxonomy of hydroids (Hydrozoa: Cnidaria). Currently, he is working on the systematics, biology, and distribution of the hydrozoan fauna of the eastern North Pacific Ocean, including the west coast of Canada and the United States, and the Sea of Japan.

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Saturday through Thursday:
10 a.m. to 5:30 p.m.
Friday: 10 a.m. to 8:30 p.m.

ROM LIBRARY

Public hours: Monday,
Wednesday, and Friday:
10 a.m. to 4:30 p.m.
Tuesday: 10 a.m. to 5:30 p.m.

ADMISSION PRICES

ROM Members: FREE*
Children 3 and under: FREE
Youth (4 to 14 years): \$12
Students (under 18) and
Seniors (65+): \$13.50
Adults: \$16
Feature exhibitions are an
additional \$10 for adults,
\$9 for seniors/students,
and \$5 for children.

Admission is free on Tuesdays for post-secondary Canadian students with ID.

Museum and Arts Pass Program participant.

*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.

Join the Conversation



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twitter.com/ROMtoronto



instagram.com/romtoronto

The Modern ROM



Over the past few months, I have connected with many ROM members, volunteers, and visitors as we celebrate the ROM's Centennial. During many of these conversations I have been struck by the shared pride for how much the ROM has achieved over its last century as well as by a sense of excitement about the dynamic museum the ROM is today.

One hundred years ago, the ROM's mandate was "the collection and exhibition of objects of any kind calculated to illustrate the natural history of the world and the history of man in all ages." At the time, visitors from across the province travelled to the ROM to view the acquisitions of Dr. Charles Currelly, the first director of the ROM Museum of Archaeology. And now, a century later, the ROM has become one of the world's great encyclopaedic museums with its renowned collections of nature and world culture. Today, we display six million objects in more than 30 galleries. We haven't just grown larger, however, the ways in which visitors experience the ROM have changed dramatically, too.

Museums have always played an essential role in connecting people to their shared history and culture. Today museums can play an even more important role, connecting people and their communities to the rest of the world. Today's museums don't just conserve objects; they use the objects in their collections to start conversations. Blogs, social media, and events, for instance, collectively create larger, more dynamic museums where visitors are in charge of forming their own museum experience. And, increasingly that experience is happening outside our gallery walls.

Today, ROM researchers lead field studies around the globe, making cutting-edge discoveries that significantly impact the scientific community and the museum visitor alike. For example, the world is learning more about Blue Whales and conservation by following the ROM team led by Dr. Mark Engstrom, who travelled to Newfoundland in early May to work on the whales' recovery. His team's work highlighted

the tragic loss of these magnificent mammals, capturing global attention and focusing it on conserving the remaining population of a species at risk of extinction. As you will learn on page 22, the team spent several weeks working to recover specimens that will soon be available to the global research community for learning even more about these rare animals and their role in our natural world—to aid in their conservation.

This uniquely Canadian story happened many miles from the physical ROM but was shared with the world through the unique ROM lens. Using social and digital media, Mark and his team were able to share an almost hour-by-hour log of their recovery effort. People around the world became engaged with our team's efforts, sparking interest in further conservation of whales and other marine animals.

The Blue Whales' recovery is an extraordinary story which we'll continue to share with you as events unfold.

For one of our Centennial legacies, we are planning ahead to create new and imaginative ways to share this experience. We hope to inspire you to discover more about our world and help you engage with your Museum in different ways.

I hope this fall you'll have many opportunities to visit the ROM, whether it's to attend one of our thought-provoking lectures, to take in the *Wildlife Photographer of the Year* exhibition, which opens on November 22, or to join us virtually at rom.on.ca to learn more about the fascinating research and important fieldwork our teams are leading around the globe.

Join Me At:



Run For the ROM
October 19



Eva Holtby Lecture:
Bob Colacello
November 17



Wildlife
Photographer
of the Year
November 22

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What's on at the ROM

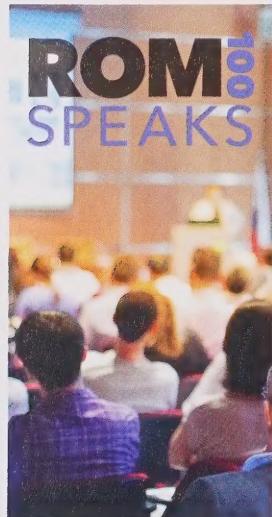
Centennial exhibitions, events and openings

Hellenic Heritage Day

Saturday, October 25, 10 a.m. to 5 p.m.

Bring your family to the ROM in October as we celebrate Hellenic heritage with a day full of activities celebrating our Greek community. With live music, dance performances, guided tours, traditional crafts, hands-on activities, and more. While there, be sure to check out special themed menus at our Druxy's ROM Café.

Hellenic Heritage Day is organized by the ROM and the Greek Community of Toronto.



ROM 100 Speaks

Thoughtful Talks at the Museum this Fall

Intriguing talks by leaders, scientists, and citizens combined with post-lecture receptions.

De-extinction Dialogues Sept. 26

In Conversation with Binyavanga Wainaina Oct. 23

Fashion Doctors Nov. 12

For information and tickets visit rom.on.ca.



Centennial Partner



The ROM's Centennial celebrations are generously supported by CIBC, our Centennial Partner.

CALENDAR OF EXHIBITIONS

ON NOW

LAST CHANCE!

The Entire City Project: Royal Ontario Museum
Roloff Beny Gallery, Level 4
Closes September 28, 2014

NEW The Walker Portraits
Sigmund Samuel Gallery of Canada, Level 1

NEW Charles Trick Currelly
Daphne Cockwell Gallery of Canada: First Peoples, Level 1

NEW Passenger Pigeons
Gallery of Birds, Level 2

Collecting Asia
Herman Herzog Levy Gallery, Level 1

Fashion Follows Form
Patricia Harris Gallery of Textiles & Costume, Level 4

Cairo Under Wraps
Patricia Harris Gallery of Textiles & Costume, Level 4

Paul Kane Exhibition
Daphne Cockwell Gallery of Canada: First Peoples, Level 1

Around 1914
Samuel European Galleries, Level 3

UPCOMING

Ichthyology Catalogues 100,000th Lot
Life in Crisis: Schad Gallery of Biodiversity, Level 2, Opens November, 2014

A unique exploration of one of the ROM's founding collections, as we add the 100,000th lot of fish in our Centennial year.



Avoid the lineup! Buy your tickets early...

To purchase tickets visit rom.on.ca/fnl. Tickets are also available at the door starting at 7 p.m. YPC Members enjoy free access to FNL for themselves and up to 3 guests. To find out more visit rom.on.ca/ypc

*FNL is a specially ticketed event for adults 19+. ROM general admission tickets are not valid for FNL.

ROM Friday Night Live

The most unique social destination in the city is back for eight weeks! Eat, drink, and dance the night away while viewing the museum galleries in a completely different light! Each week features a unique theme and a special performance by select artists. Doors open at 7 p.m. and the evening wraps up at midnight.

Share your Friday Night Live experiences at @ROMToronto #FNLROM.

October 10:
THANKS CANADA

October 17:
AFRICA ALIVE

October 24:
FASHION GLOBAL

October 31:
BOO!

November 7:
DINOS, DODOS & DISCO

November 14:
HEROES

November 21:
GET WILD!

November 28:
CELESTIAL BLAST

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Discoveries and Dispatches

Silurian Fish

A story about the one that didn't get away!

On a sunny Autumn day in 2011, Carl Fechko—a dedicated amateur fossil collector from Ohio—was carefully chiselling up slabs of Silurian-age (formed about 420 million years ago) bedrock from a southern Ontario quarry floor. Along with his fellow hobbyists, Carl was on the hunt for elusive eurypterids, an extinct group of aquatic arthropods (joint-legged invertebrates) distantly related to living horseshoe crabs and scorpions. The rare and highly prized fossil remains of eurypterids occur in very few places, and almost always to the exclusion of other kinds of fossils. Finding a complete eurypterid in this quarry is rather like locating a stony needle in a 420-million-year-old haystack, but Carl's next chisel split revealed something even more unexpected.



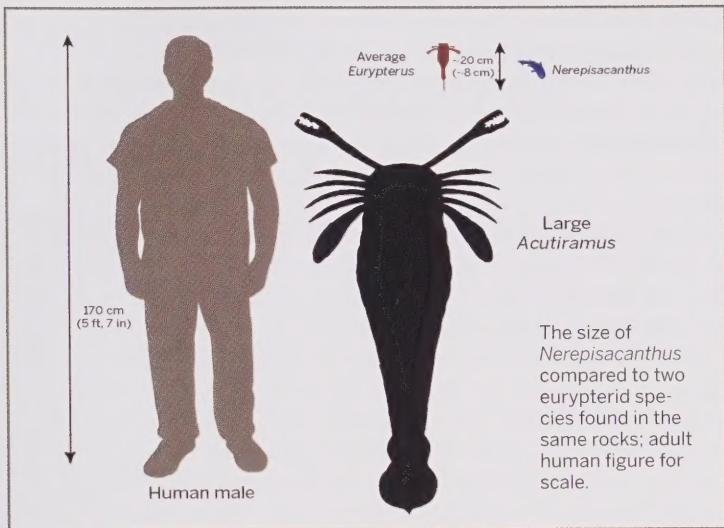
Top: Carl Fechko next to his discovery.



Bottom: The right half of Carl's "spiny shark" fossil, *Nerepisacanthus denisoni* (112 mm long), as reassembled for study.

Left: Artist's reconstruction of the appearance of *Nerepisacanthus denisoni* in life.

There, on the freshly exposed rock surface, was what appeared to be a small fish! Although the evolutionary origins of fish and fish-like animals can be traced all the way back to the Cambrian Period (about 515 million years ago), those earliest primitive vertebrates were soft-bodied and lacked many of the features (including scales, bony bits, and jaws) that characterize the later fossil record. It wasn't until sometime around 440 million years ago, near the beginning of the Silurian Period, that the record yields tantalizing but rare and fragmentary evidence that jaw-bearing fishes had evolved. As it turns out, Carl had serendipitously uncovered the most complete fossil of an early jawed-fish known anywhere in the world! With the assistance of other flabbergasted collectors, both split halves of Carl's discovery were photographically documented and extracted in several pieces. And there on the spot, in consultation with his fellow collectors, Carl made the decision to donate what they all recognized as a potentially significant discovery to the ROM's palaeontology collections.



Fast forward almost three years. After an intensive period of study, spearheaded by early fossil fish expert Dr. Carole Burrow of the Queensland Museum in Brisbane, Australia, a description and discussion of the importance of Carl's extraordinary find appeared in the journal *PLOS ONE* on August 5, 2014. The little fish, measuring just over 11 centimetres in length, belongs to an extinct group called the Acanthodii (colloquially, the "spiny sharks"). It is not only the oldest known intact fossil of a jaw-bearing fish, it is also the first of its kind to be described from Ontario rocks. There is still much to be learned from, and about, this diminutive Silurian predator that shared the seas with much larger eurypterids, and it is all thanks to Carl Fechko's discovery and generous donation of his unintended catch to the ROM.

DAVID RUDKIN is assistant curator of Invertebrate Palaeontology in the ROM's Department of Natural History.

@RudkinDave

ROM 100 Speaks Passenger Pigeons: De-Extinction Dialogues

This ROM 100 event on Friday, September 26, 2014 includes:

6:30 pm

A Mourning Chorus, performance directed by Sara Angelucci
The Schad Gallery and the Queen's Park Rotunda
Free with ROM admission

7:00 pm

**A Feathered River Across the Sky:
The Passenger Pigeon's Flight to Extinction**
Book Signing and Lecture by Dr. Joel Greenberg
Bronfman Hall - Ticketed event

Joel Greenberg, a renowned expert on passenger pigeons, will talk about the significance of the ROM's passenger pigeon collection to global research.

7:30 pm

**De-Extinction:
Bringing the Passenger Pigeon Back to Life**

Lecture by Ben Novak
Bronfman Hall - Ticketed Event

Ben Novak is a revolutionary among contemporary biologists and will present an update on current research on the process of placing complete genomes of the passenger pigeon in an extant species with the goal to resurrect the passenger pigeon.

Follow the conversation on Twitter at:
@ROMBiodiversity @ROMContemporary

As the debate rages over the human impact on ecology, scientists unanimously agree that we have entered the sixth mass extinction event in the 4.5-billion-year history of life on Earth. The last major extinction event Earth saw was 65-million years ago, and resulted in the loss of the dinosaurs.

What does extinction mean? If 99 percent of all species that ever lived are extinct, why should we be concerned? Can human ingenuity and innovation change the definition of extinction? On September 26, the ROM Centres of Discovery for Biodiversity and Contemporary Culture will attempt to tackle these questions in a novel and surprising way: by intertwining art, science, and culture through special programming and lectures.



The Centennial biodiversity gallery intervention exhibition—***Empty Skies: The Passenger Pigeon Legacy***, showcases 10 ROM passenger pigeon specimens as well as 11 other species of endangered or extinct birds. **Level 2, Gallery of Birds.**

General Public: \$35.00
ROM Members: \$32.00
Teachers/Students: \$32.00

To purchase tickets and for further information visit rom.on.ca.

**ROM
100
SPEAKS**

From the Collection Toronto Underfoot

As an archaeologist, wherever I go, I ask, “What kind of archaeology is underfoot here? What did it feel like to be right here 500 or 5,000 years ago? How did the people who lived here solve the unique problems of being human in their short time in this place?” As the New World Archaeology technician at the ROM, I try to get visitors to think about these questions when I give tours behind the scenes. I try to find and anchor each visitor’s curiosity to local archaeology, usually by pulling out an artifact that was found near the visitor’s home. It’s a fun challenge for me, and a possible touchstone for the visitor.

Toronto has phenomenal archaeology underfoot. We will showcase this archaeology going back ten millennia in the upcoming exhibit *Toronto Underfoot*. Here is one artifact from *Toronto Underfoot* that can be a touchstone now.



Holcombe Projectile Point: This is the oldest artifact selected for the *Toronto Underfoot* exhibition. Due to its astonishing age and unconventional discovery, I’d like to share more of the story with you.

Age: Late Palaeo period (10,400–10,000 years old)

Find Spot: Forest Hill, Toronto

Detail: This stone projectile point was skilfully made from silica-rich black chert, found in local outcrops of the uplifted Gull River geological formation. This type of point, Holcombe, is the earliest un-fluted type that can be found in

Ontario. Holcombe points are rare; this is only one of four found in Ontario. They were made and used by some of the earliest peoples to live here. And remarkably, this point is only 3 centimetres long.

Collection History: The most interesting part of this story is how it came to the Museum. The donor reported that she found it in grade school, in the 1970s near her schoolyard. At recess she scraped away a few surface leaves and it was lying there. She knew it was special and she kept it safe for years. Thinking occasionally of the stone artifact, she continued her studies, becoming more fascinated with stone and geology, and eventually she became a geologist. During the course of her geology education, learning about soil formation and depositional processes, she wondered if the find had been “*in situ*” (in its original placement). It is critical for archaeologists to find artifacts *in situ* in order to directly associate the artifact with the original culture. Otherwise the artifact cannot be unequivocally linked to the original makers or users. For example, another child could have brought it for show-and-tell at school, and simply dropped it there on the fringes of the playground, perhaps years before our young geologist found it again. The question remains; had she picked the artifact up from the original, undisturbed location in the context of an archaeological site or was it a secondary find? Because this area of Toronto is a relic shoreline, which is the exact type of site in which Holcombe points are found, both options are viable. The only way to know is to conduct further investigation, but I suspect this site has archaeological potential. While we cannot say who last held this touchstone before our young geologist found it in the schoolyard, we are grateful to have it safe at the Museum to share with you in the *Toronto Underfoot* exhibition.

APRIL HAWKINS is a New World Archaeology technician in the ROM’s Department of World Cultures.

@aprilsMuseum

Toronto Underfoot is a small exhibition highlighting the archaeology of Toronto, opening October 11, 2014 as part of our 100-year-anniversary celebrations. In this exhibition we bring to you the fascinating archaeological history of Toronto.

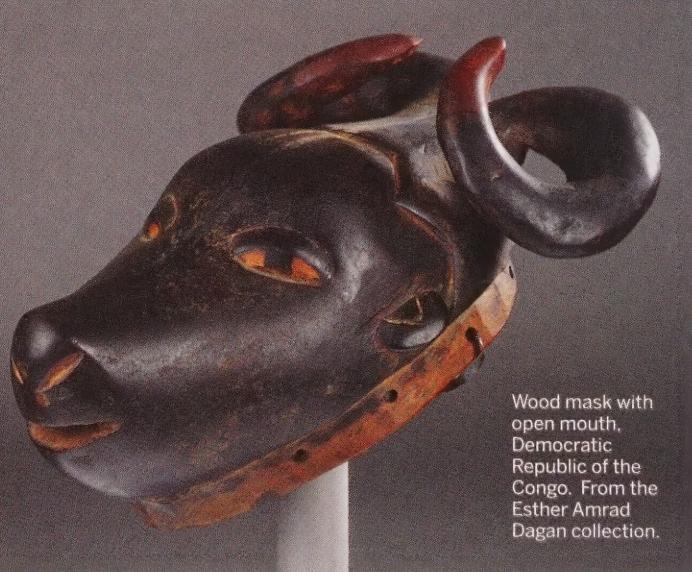
ROM 100 Speaks: Of Africa, Histories, Collections & Reflections

October 23–25, 2014,
10:30 a.m. to 5 p.m.,
Eaton Theatre

Of Africa is a multi-year project aimed at rethinking historical and contemporary representations of Africa. The ROM welcomes contributions on different

ways to present and interpret images, ideas, and histories from Africa and its diaspora. The October symposium will consider the Museum as a place of dialogue and discussion about the ways we reflect histories and experiences of the growing African and diasporic communities in Toronto.

Patrons Advanced Purchase Window: August 22–28, 2014.
For more information and to buy tickets, visit rom.on.ca.



Wood mask with open mouth,
Democratic
Republic of the
Congo. From the
Esther Amrad
Dagan collection.

ROM Ichthyology

A “lot” has happened in a century

It all began as a local Toronto collection, with fishes from the Don and Humber rivers. One hundred years later, it has become one of the top fish collections in North America with over one-million specimens collected from all over the world. What could be more fitting than celebrating the ROM’s 100th birthday by cataloguing our collection’s 100,000th lot of fishes?

But, you might ask, what is ichthyology, and what exactly is a lot of fishes? Ichthyology is the study of fishes, including everything from describing new species to understanding their evolution, looking at all things fish from anatomy and ecology to DNA. These studies give us clues about the origin of the largest group of vertebrates and provide us with tools to ensure their preservation for the future. In a fish collection, the fundamental unit of information is a “lot.” A lot contains one or more specimens of a single species collected at the same time and place. Big or small, these lots are stored in containers ranging in size from small glass bottles to huge metal boxes large enough to hold a shark or a rare coelacanth! Each lot of specimens is identified, tissues are removed for future genetic study, and both fish specimens and tissues are catalogued. All collecting information associated with the lot—date, habitat details, collectors, and coordinates—is entered into a database that is used by ROM researchers and that also becomes available worldwide in internet-based networks such as the Global Biodiversity Information Facility.



Catalogued lot ROM 1956; American Brook Lamprey, *Lampetra appendix*; 1 specimen; Don River, Ontario; May 1914.



Catalogued lot ROM 85914; Red Belly Piranha, *Pygocentrus nattereri*; 23 specimens; Pirara River, Guyana; February 2009.



Our fish collection plays an integral role in the study of fishes. It is a critical research tool for ROM curators, graduate students, and ichthyologists around the globe. Each year we do fieldwork, publish our findings in the scientific literature and send dozens of specimens to researchers all over the world.



Top: Red belly piranha, *Pygocentrus nattereri*, shortly after capture in the Rupununi savannas of southern Guyana, South America.

Left: American Brook Lamprey, *Lampetra appendix*

From November 2014 to March 2015, through a “gallery intervention” in the Life in Crisis: Schad Gallery of Biodiversity, ROM Ichthyology staff and students will be showcasing some of our most significant lots. Our oldest specimen, an Atlantic salmon from 1857, represents a species once extremely abundant in Lake Ontario before European settlement, but extirpated by 1900. Come and see freshwater fishes from South and Central America, the most diverse freshwater region in the world and a key component of ROM research, including members of the extremely diverse families of cichlids, armoured catfishes, and electric knifefishes. We will also showcase species new to science, recently discovered and described by ROM Ichthyology staff and students. What species will ROM 100,000 be? Where in the world will it be from? Stay tuned for the cataloguing of this landmark lot during the ROM’s Centennial.

MARY BURRIDGE is assistant curator of Ichthyology in the ROM’s Department of Natural History.

HERNÁN LÓPEZ-FERNÁNDEZ is curator of Ichthyology in the ROM’s Department of Natural History.

Artistic Interpretation

Best-selling author Sarah Thornton discusses her ideas for a new way of looking at art

BY ANN WEBB



Writer and sociologist Sarah Thornton, author of *Seven Days in the Art World*, recently spoke with Ann Webb, managing director of ROM Contemporary Culture. A Canadian citizen living in London, Sarah was the chief writer on contemporary art for *The Economist* and has written for several publications including *The New Yorker*.

Ann Webb Sarah, your background is in art history and your thesis for your PhD in the sociology of culture was published as a book titled, *Club Cultures: Music, Media, and Subcultural Capital*. So what kind of insight does your background in sociology and your ethnographic approach give you into the world of art and culture?

Sarah Thornton There are lots of art historians and lots of sociologists but the two disciplines don't speak to each other very well. I think having degrees in both disciplines helps because I have absorbed the way art historians think and absorbed the way sociologists think. It means that I really do care about the art and the meaning of the art, but I am also really interested in the way the art moves through the world and accrues meaning throughout its social contact with others and through its institutional positions. So, for me, the meaning of an artwork is not on the page, it's in the interaction between lots of different viewers and institutions, and owners and commentators, and it's through the way the work gets pulled into society that it actually accrues meaning.

A.W. I wonder what an artist would think about your notion of artworks being pulled into society and accruing meaning that way. It's a different way of looking at art.

S.T. I think established artists understand it completely because they've had that happen to their work. They absolutely understand the way they lose control over the discourse around their work, but also how they can initiate the discourse around their work—and they are involved in playing that game on a daily basis. Artists who have not had high levels of recognition, who do not have a lot of experience exhibiting, sometimes hold onto a more romantic view. I would say that art schools are probably the worst place for really understanding the way art moves through the world, because they espouse this ideology that it's all about the work. Actually, in reality, the work is incredibly important, but it is also about the museums, and the curator, and the collector, and

the dealer, and everybody else who's involved in contextualizing the work. Basically, the artists who are in my book—most of whom have 20 years of being an artist and most of whom have high levels of recognition—are on exactly the same page with me.

A.W. But I think it takes a seasoned artist to come to that point, perhaps, or perhaps a younger artist who, I guess, shall I use the word, is super ambitious?

S.T. I'm really interested in youth, because I did my PhD on youth culture and I've since been working on art. I think a lot of younger artists are absolutely confused and bewildered. They do not understand what's happening to them and they find it hugely stressful, and I would say in general, our art schools do not prepare them properly. Actually, it's not just about not preparing them, they make certain issues taboo. So, in a lot of art schools you're not allowed to talk about the art market and you're not allowed to talk about the art world. When that happens, there's no intellectual or emotional rehearsal for what could go on after graduation.

A.W. And they need someone to help them direct themselves?

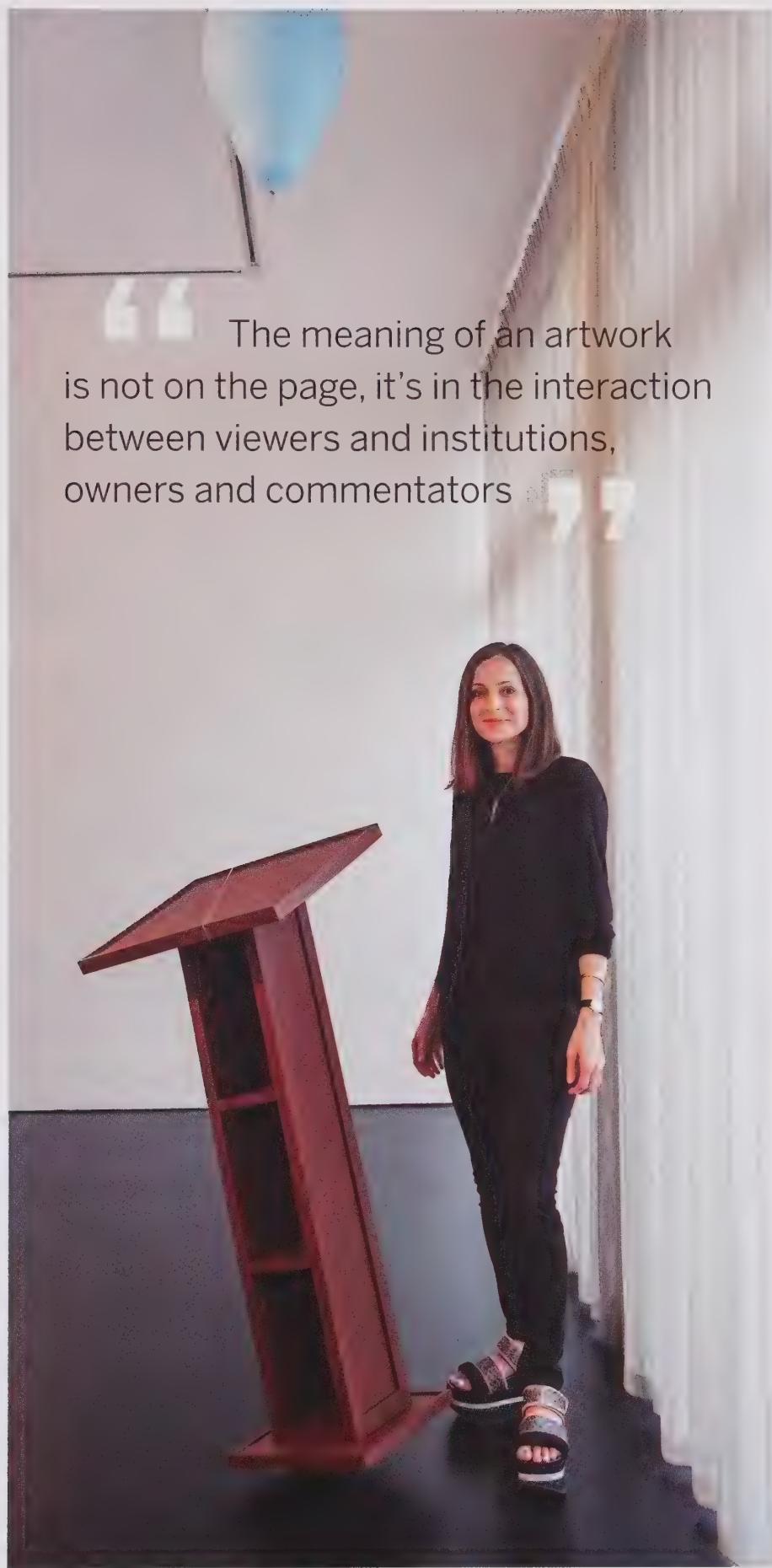
33 Artists in 3 Acts



SARAH THORNTON

33 Artists in 3 Acts, Sarah Thornton's long-awaited follow-up to *Seven Days in the Art World*, will be published this fall.

Top: Sarah Thornton



The meaning of an artwork is not on the page, it's in the interaction between viewers and institutions, owners and commentators

S.T. If it was put on the curriculum, they might have a better way of devising their own strategies and tactics. It doesn't mean that they're motivated by profit. Most artists are not motivated by profit, but they are motivated by recognition. Recognition is a very, very fundamental, deep-seated, almost physiological thing, so they could navigate, they could steer their course with more self-consciousness and more control, rather than being like a ball in a pinball machine.

A.W. Let's talk about your forthcoming book, *33 Artists in 3 Acts*. It's divided into three sections: politics, kinship, and craft. And you describe these themes as rubrics that you might find shaping a classic anthropological tome. They're not typical of art criticism or art history. So why did you choose this format and these themes?

S.T. One of the things I can bring to insiders, I guess, is just a slightly different perspective on their world. Craft has long been part of the dialogue, and craft is kind of denigrated in the art world because artists are very, very eager to distinguish themselves from craftsmen. Politics also has an awkward relationship to the art world sometimes and I wanted to explore that.

ROM Contemporary Culture in partnership with the Canadian Art Foundation International Speaker Series present:

Sarah Thornton: 33 Artists in 3 Acts
October 30, 2014

General Public: \$20.00
ROM Members: \$18.00

For information visit: rom.on.ca/whatson.

The Canadian Art Foundation International Speaker Series is sponsored by BMO Financial Group.



Consummate Contrarian

Warhol, Reagan and post-9/11 change

BY ANN WEBB



American writer Bob Colacello is visiting the ROM this November as our ninth Eva Holtby lecturer. Ann Webb chatted with Bob and discussed his political ambiguity on the post-9/11 culture.

Ann Webb Bob, you graduated from Georgetown University and you hold a master of fine art in film criticism from Columbia University. How did you come to be involved with Andy Warhol and his studio, The Factory?

Bob Colacello Well, while I was at

Columbia, the professor of film criticism was Andrew Sarris, who was the lead critic for the *Village Voice*, which in those days was the dominant cultural and political weekly newspaper in New York. Everybody read it. He would have us, for a class, review a film that was currently playing in the theatre in New York and he would often publish two or three of his students' reviews in the *Voice*. I was one of the students whose work he published fairly regularly. Andy Warhol and Paul Morrissey (who was directing Andy's films at the time) read these reviews of mine and had the editor of *Interview* magazine call me.

A.W. Did you have a sense then that you had your finger on the pulse of what was happening culturally?

B.C. Well, I felt that Andy had his finger on the pulse of things, because I was kind of a disciple, let's say, of Warhol long before I met him. I mean, for me and a lot of kids in college at that time, we really worshipped people like Jean-Luc Godard, William Burroughs, Mick Jagger, and Andy Warhol—people who were controversial and provocative and doing things. And I loved Andy's paintings, not that I'd seen so many of them in real life, but I'd seen the paintings of Marilyn, and Elvis especially, in *Life* magazine. And that was part of why Andy's art became so instantly popular. The subject matter, the subjects of his portraits, were popular to start off with. You almost couldn't go wrong in terms of mass appeal. And nobody else was doing anything like that.

What I learned from Andy, which I think is still essential to everything I do, is that you can be superficial and deep at the same time and you can be funny and serious at the same time—you don't have to announce how serious you are every single moment. You can have fun. Andy was a master of irony, of black humour, and of confusing people.

Top: Bob Colacello.

Opposite:
Bob Colacello
with Andy Warhol.

A.W. This leads me to my next question. You've described yourself in the introduction to your biography of Nancy and Ronald Reagan as a libertarian, conservative, Republican, contrarian iconoclast. You've worked with one of the most extreme figures of liberal values in terms of counterculture: Andy Warhol. You were a supporter of Ronald Reagan, and you've written extensively about Reagan and his wife Nancy. How do you reconcile this seeming contradiction?

B.C. Well, I sort of don't, really. I think contradiction is a part of life. I came from a Catholic background—as, incidentally, so did everyone at The Factory, including Andy. When you're growing up Catholic and you ask questions, they always say, "it's a mystery" or "it's a miracle." I don't think life is purely rational. That's what liberals think. I am a contrarian. Living within the New York media and art world, I just had to be a little different. Saying you're a Republican is much worse than anything you can say. I think transsexuals have it easier these days in the *New York Times* than Republicans, or Catholics for that matter.

A.W. If the 1960s were about pushing boundaries, then what do you say about the post-9/11 world? Where are we at culturally?

B.C. That's a very good question. I think since 9/11 we've entered a phase that's totally new. Because 9/11 represented an invasion of the mainland, the homeland, and we've never been attacked before except for at Pearl Harbor, which was Hawaii. Certainly, to have the two most prominent buildings of New York City, the commercial centre of not only our country but of the Western world, come down like that... people ever since have been living with an underlying fear of it happening again, or something worse happening. I think that's thrown us all off balance. We live in a very unbalanced, unstable period. The 2008 near-collapse of the financial system also threw everything off balance again.



A.W. Going back to these figures of Warhol and Reagan, I'm calling them change-makers because you've put me onto this idea of the two of them representing different sets of values in society but being change-makers in their own ways. In your view, to what extent were both these figures change-makers?

B.C. They both were huge change-makers. Andy Warhol changed the course of art history by legitimizing photography, by changing the perception of the artist, by taking the artist out of the ivory tower and literally putting him into the tabloid press, the discos, the shopping malls. And by making us aware of, and sort of glorifying, what was almost the media takeover of everything that he made. Promoting the idea of fame was the most important value in a way. Andy changed the whole landscape of the art world, and his influence has been enormous on subsequent generations and continues to be more enormous every day. I think Ronald

You don't really see much groundbreaking work anymore. It's all a variation of a theme. Politics seems totally tired, almost defunct. Putin is a change-maker, I suppose, but a scary one

9TH ANNUAL EVA HOLBY LECTURE ON CONTEMPORARY CULTURE

Bob Colacello

Warhol and Reagan: Architects of Change

Bob Colacello was born in Brooklyn, NY, raised on Long Island, and educated at Georgetown University School of Foreign Service. From 1971 to 1983 he edited *Andy Warhol's Interview* magazine. Since 1984, he has been a special correspondent for *Vanity Fair*, for which he has written more than 100 profiles of prominent cultural, political, and social figures. He has authored several books, and his Factory memoir, "*Holy Terror: Andy Warhol Close Up*," originally published in 1990, has been reissued this year with a new introduction.

The Eva Holtby Lecture on Contemporary Culture brings powerful voices to the Museum to discuss provocative and engaging contemporary ideas. For more information on the lecture, visit rom.on.ca/whatson.

The Eva Holtby lecture is generously supported by the Holtby Schury Families.

Reagan changed the course of political history, in that he, just like FDR [Franklin D. Roosevelt], made liberalism of one form or another the dominant political way of thinking. Really the dominant way of political thinking, so that even democrats like Clinton had to move to the centre to a large degree to win elections.

Both Reagan and Warhol, yes, were huge change-makers. The fact of the matter is that it's very hard to read a U.S. newspaper today without either Warhol or Reagan being referenced in some way.

A.W. When does one stop being part of counterculture and become part of the mainstream?

B.C. I think today the counterculture is the mainstream.

A.W. So, who would you say are today's change-makers? Do we have any real kind of cultural change-makers in the vein of the Warhols or the Reagans of the world?

B.C. That's hard to say. In terms of art, so much of what's done, and I would include someone like Jeff Koons, who I think is kind of genius, is still derivative of Warhol and his generation.

A.W. And what about cultural change-makers?

B.C. To a degree when you read about these things like derivatives and everything that comes after derivatives, people think those things up, which I do not think are good things. They've really got to be out there intellectually, mentally, to even envision these kind of abstract financial instruments. Same thing with how someone could come up with Facebook or Instagram, they invent social media that seems to be, in many ways, more creative than Damien Hirst taking sort of Warhol's commercialization of art ideas a few steps further. If you look at music or art or fashion or films, you don't really see much groundbreaking work anymore. I think it's all a variation of a theme, or a kind of mannerism. I think we're long past the classical stage of anything. All the newness is coming out of technology. Politics seems totally tired, almost defunct. Who are the great leaders? I don't know. Putin is a change-maker, I suppose, but a scary one.

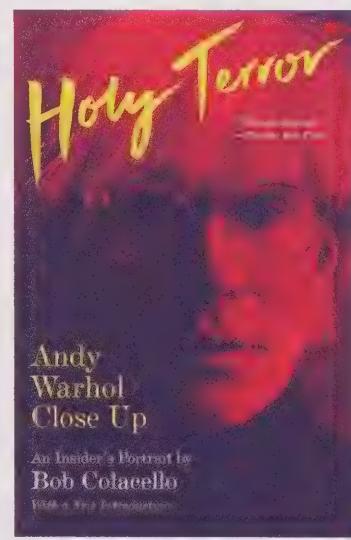
A.W. This goes back to this idea of the avant-garde today. I'm with you, I'm not sure that there is such a thing, especially since 9/11, but is it possible to be, whether you call it avant-garde or counter-culture? Or does the media swallow up today's iconoclasts like, for example, the Pussy Riot girls? They've recently been featured in *Vogue* and *Vanity Fair* and kind of glamourized, as you've said; yet they were trying to really push the boundaries.

B.C. How are Pussy Riot really pushing the boundaries? How different are they than Madonna or Lady Gaga? I think pushing the boundaries, that phrase itself has become a cliché, and when everyone's cutting edge, everyone's trying to push the boundaries, everybody's trying to be different, everybody's trying to get more tattoos to be different, more nose rings, more sex-change operations, I don't think any of that's avant-garde anymore. I think that's kind of a new orthodoxy.

So much of what is being done in music and art and film, it's designed to shock. I don't think you can shock anymore the way that Dadaists shocked or the way Duchamp shocked. It's been about shock for so long. I mean, to me what's shocking is when you see a really good painter. I think there's a lot of creativity in the art but I think, curiously, it's on the more traditional side. I think it's among painters or sculptors who are still finding new ways to reinvent the ancient art of painting and sculpting. o

ANN WEBB is managing director of ROM Contemporary Culture.

@ROMContemporary

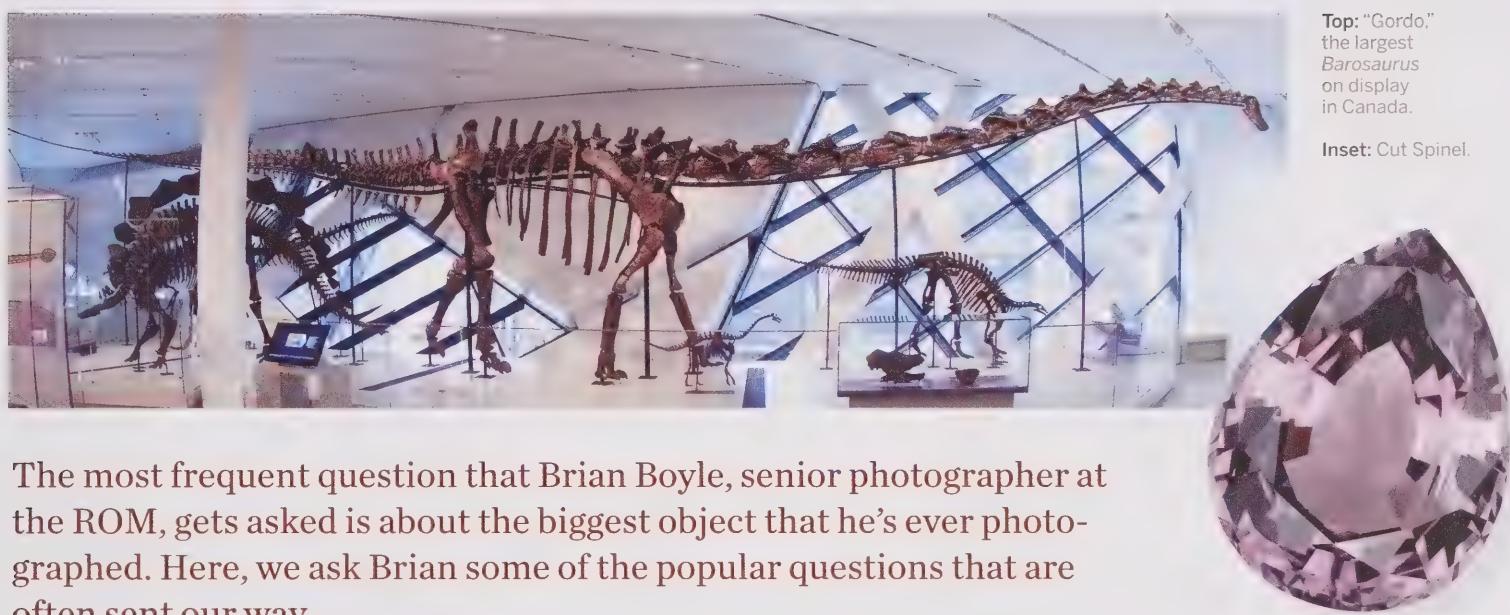


Holy Terror
Written by Bob Colacello, this hard-hitting memoir presents an insider's look at the "Pope of Pop Culture." Andy Warhol (1928-1987).

The Big Picture

From shooting the biggest dinosaur in Canada to the oldest object in the world

BY BRIAN BOYLE



The most frequent question that Brian Boyle, senior photographer at the ROM, gets asked is about the biggest object that he's ever photographed. Here, we ask Brian some of the popular questions that are often sent our way.

Q

What is the biggest object that you've photographed?

That would probably be "Gordo," the largest *Barosaurus* on display in Canada. To photograph such a long dinosaur, I used a wide-angle lens on a tripod (I extended the tripod as high as it could go), and stood on a ladder to take the shot.

Q What is the oldest specimen you've ever photographed?

A The oldest would be the Allende meteorite from Mexico which is 4.5-billion years old. Some of the material in that meteorite are believed to be from the origin of the universe. So, it's quite possible that the oldest thing in the history of the universe is the oldest thing I have photographed.

Q Are there any artifacts that are tricky to photograph?

A Cut gems are probably the most challenging. They're incredibly beautiful but a lot of them are tiny or have inclusions or marks on them. They love to attract dust and because they have so many facets, controlling the reflections can be really time-consuming. If airborne dust lands on the gem while I'm shooting it, then that means I either have to re-shoot it or spend considerable time retouching the image.

Q Have you ever broken anything?

A I have, once. I dropped an archer's stone wrist guard while moving it from a cart onto my shooting table. It broke into two clean pieces. I called my boss, who was the head of registration, and the heads of conservation and collections management. They all came down, had a look, then took the pieces away, while I filled out some paperwork. Next day, the wrist guard was back in one piece and I couldn't find the break in it. It's one of those things where, scary isn't the right word, but there's just that feeling in your gut like, "What have I done?" And it also reminds me that I'm handling some amazing artifacts and I need to be careful. Having an understanding of and respect for the artifacts is important.

Q What is the most delicate object you've photographed?

A Bat skulls are really delicate. One of the first things I photographed at the ROM was a bat skull. I had to position it a number of ways to take the shots, which meant manoeuvring this tiny thing that's smaller than your thumbnail. They are really fragile little bones.

Q Do you take photos in your off time?

A I find scenic photography very relaxing and was able to spend a bit of time shooting in China, the Ukraine, and Poland while travelling on assignment for ROM. My favourite spots in Canada are the north shore of Lake Superior, Gros Morne National Park, and the Northwest Territories. ☐

Unearthing Climates of the Past

Fossils and sediments can tell us a lot about Earth's climatic history

BY PAUL F. KARROW AND KEVIN L. SEYMOUR

Climate has received increasing attention in recent years as fears grow that human-generated combustion (wood, then coal, then oil) is causing our climate to change rapidly. However, before the onset of these human-induced causes, the climate had always been changing, albeit at a much slower pace.

Part of that natural climate change brought about numerous ice ages during the past two-million years. Although the specific causes are still under study, variations in solar radiation are believed to be the main cause, suggesting that in the future the cold climate of another ice age will return. For instance, in the interval from 25,000 to 10,000 years ago, a thick sheet of accumulated ice covered most of Canada. The evidence of these past ice sheets comes from surface glacial landforms, such as moraines, drumlins, and eskers, as well as meltwater deposits of clay, sand, and gravel, which are all common formations in the Ontario landscape.

We can also learn more about Earth's climate change from excavations and boring (drilling samples) that are carried out for construction projects. Geologists use these samples (as well as sediments exposed in riverbanks and shore cliffs) to look for layers of sediment that contain fossils or other evidence of past life (e.g. leaves, wood, bones, and shells). Studying these fossils allows us to build pictures of the past environments in which

the sediments were laid down. We can see this from the sequence of deposits, with oldest at the bottom and youngest at the top.

Glacial deposits lay overtop certain fossil-bearing deposits. The older deposits underneath (referred to as sub-till organic deposits) can tell us about some of the past changes in climate. These deposits may reveal that at times the climate was cool (as in our northern boreal forest) or more rarely, that the climate was actually as warm as it is now. We refer to these as interglacial times, because we find glacial sediments above and below some of the fossil beds.

Toronto is located on some of Ontario's richest sites of buried fossil-bearing sediments from the last interglacial time. Most famous are the exposures at the former Don Valley Brickyard where fossils of trees (wood, leaves) and molluscs (snails, clams) were made internationally famous by the work of A.P. Coleman, the first director of the ROM Museum of Geology, a predecessor of the present ROM. Many of the fossils found by Coleman at the Brickyard are still in the ROM collections today.

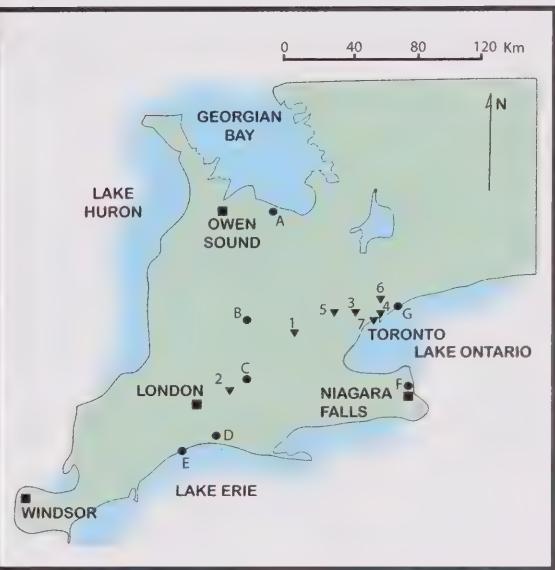
The Brickyard, which operated for about a century, was closed in the 1980s and was bought by the Ontario government to preserve its famous geology from being destroyed by commercial development. Other notable sites at Scarborough Bluffs and in Woodbridge have revealed more about the history of climate change in the area.

Until the middle of the 20th century, study of the fossils was based mainly on the collection of fossil remains visible in the field. That changed with the work on the Toronto beds of J. Terasmae. Terasmae studied microscopic fossil pollen grains to interpret past climates. He found that the temperature when the Toronto beds (Don Formation) were laid down 125,000 years ago was a few degrees warmer than now. Subsequently, most fossil studies have been based on microscopic study of tiny fossils such as diatoms and insects.

This new era of fossil study expanded the known fossil assemblages from the fewer than

Below: Don Valley Brickyard in 1957. It was probably not much different from what was last seen by A.P. Coleman.

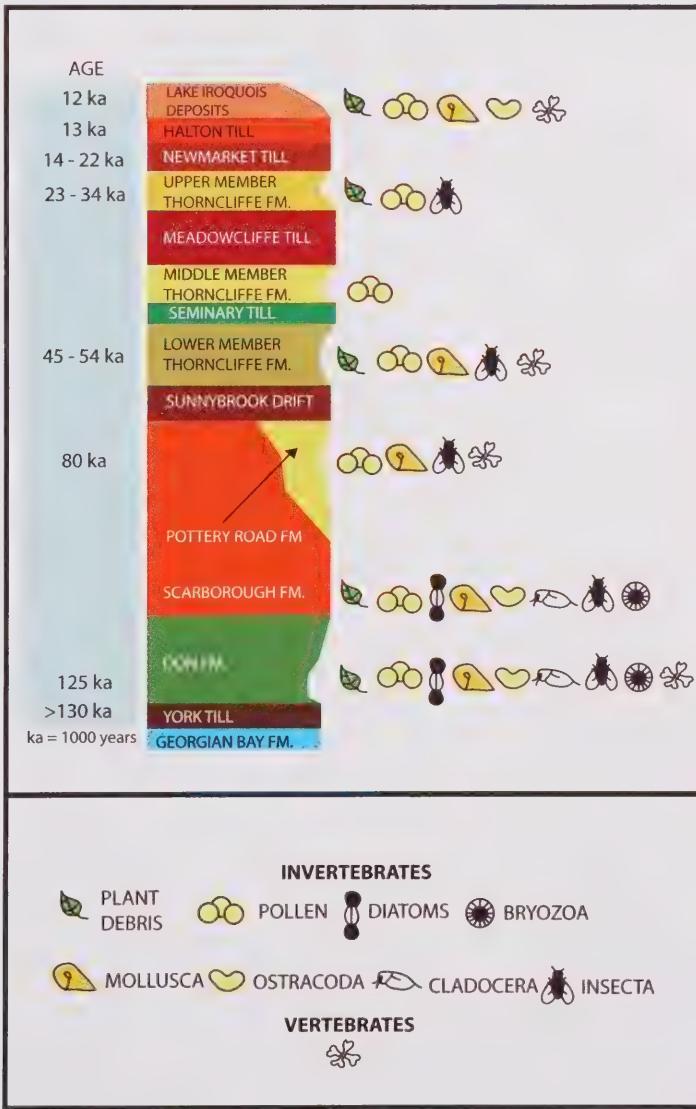




Top left: The Scarborough Bluffs form the largest natural exposure in the Toronto area, exposing several till layers with intervening and underlying organic sediments.

Top right: Sub-till organic sediment sites in southern Ontario. Black circles show seven natural exposures.

Right: Diagram illustrating the distribution of various kinds of fossils found in sub-till organic sediments of the Toronto area.



100 species during Coleman's day, to over 500 species now. A major sampling effort at the Brickyard in the early 1980s, while Brickyard excavation was still active, was later supplemented by our new trenching and sampling in the early 2000s to further enhance knowledge of the fossils, most recently of the tiny remains of fossil fish.

The results of these palaeontological studies have borne fruit in three ways. First, the past distributions of plants and animals have become much better documented. Second, there has been much enhancement of knowledge of past climates and the rates of climate change. Finally, determining patterns of past distributions of life forms and their movements with time has been enhanced by the many additional radiocarbon dates obtained from buried organic deposits. This is fundamental to defining geological history, in particular of the ice ages.

The work of documenting past climates continues, progressing slowly as costly drilling programs recover cores, and as mapping provides the physical framework of knowledge about geological history. Fieldwork is followed by laboratory processing to recover fossils from the samples collected, followed by species identification and interpretation of fossil assemblages to provide more refined concepts of the history of past climates.

PAUL KARROW is professor in the Department of Earth and Environmental Sciences at the University of Waterloo.

KEVIN SEYMOUR is assistant curator of Palaeontology in the ROM's Department of Natural History.

Stopping them in their tracks

Ontario's proposed Invasive Species Act

BY HENRY H.C. CHOONG

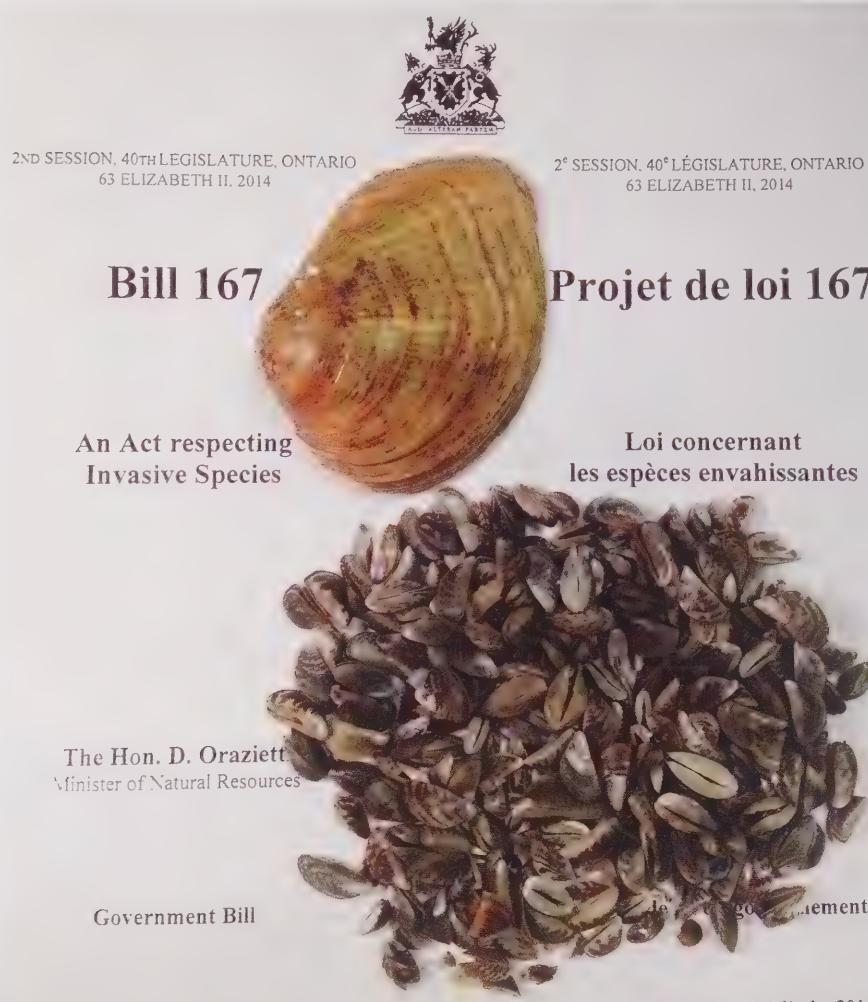
As far back as 100 years *before* the ROM opened its doors, Ontario's ecosystems have been threatened by invasive species. An invasive species is a plant or animal that is non-native (or alien) to an ecosystem, which can bring about environmental, economic, and/or epidemiological consequences. Invasive species can disrupt food webs, degrade habitat, introduce parasites and disease, and outcompete and eventually kill native species.

The International Union for Conservation of Nature (IUCN) ranks invasive species as the second leading cause of biodiversity loss globally, next only to habitat destruction. Once an invasive species becomes established, it can be extremely difficult to control its spread. Here at the ROM, our invasive species research includes establishing a taxonomic baseline for understanding the dispersal of species, which is critical in recognizing and distinguishing potential invasive alien species.

Ontario has thousands of rivers, lakes, and streams, and is extremely vulnerable to aquatic invasive species.

Currently, I am studying large-scale transport of biota on marine debris along with Dale Calder (curator emeritus of Invertebrate Zoology at the ROM, and, like me, a hydroid taxonomist). This includes studying marine life on docks, boats, and other large man-made objects that washed up on North American shores following the catastrophic Japanese tsunami in 2011.

In our own backyards, the issue of invasive species is no less relevant and urgent. Ontario has thousands of rivers, lakes, and streams, and



therefore is extremely vulnerable to aquatic invasive species. Invasive species can enter our inland lakes and rivers through canals, in dumped bait buckets, on boats, or in a vessel's ballast water. Some species can also be introduced overland through illegal importation.

Some aquatic species capable of causing significant problems, such as the round goby

The northern Ruffleshell, *Epioblasma torulosa rangiana*, is considered to be provincially and nationally endangered. Under it are numerous specimens of the invasive Zebra mussels, *Dreissena polymorpha*, native to Eastern Europe and western Asia.



Left: Round goby from the Great Lakes region.



Right: Northern Crayfish (*Orconectes virilis*), Rideau River, Ottawa.

(*Neogobius melanostomus*) and zebra mussel (*Dreissena polymorpha*), are already established in Ontario, significantly threatening the Great Lakes ecosystem. Changes to this ecosystem can have far-reaching impacts upon people who rely on the system for transportation, trade, and recreation. Invasive plants cost the agriculture and forest industries in Canada about \$7.3 billion annually, while damage associated with zebra mussels has cost between \$3 billion and \$7.5 billion. Over 66 percent of Ontario's species-at-risk are threatened by invasive species. Therefore, preventing invasive species from entering Ontario in the first place is crucial.

On February 26, 2014, Ontario introduced new legislation, Bill 167, the Invasive Species Act, to address the social, ecological, and economic threats of invasive species. The Act is designed to support the prevention and early detection of invasive species, as well as to initiate a process for rapid response and eradication.

If the legislation is passed, Ontario will be the first and only jurisdiction in Canada to introduce stand-alone invasive species legislation. This legislation would provide a focused set of regulatory tools specifically designed to address invasive species. This includes the tools to ban activities such as possessing and transporting certain invasive species, and tools to allow the government to intervene earlier and enable rapid response actions, including working with partners to stop the spread of invasive species and ensuring compliance through modernized inspection and enforcement measures.

In part, the Act is a response to the threat of "Asian carps" (Family *Cyprinidae*), which were introduced from Asia to North America in the 1960s and 1970s to help aquaculture and waste-water facilities keep retention ponds clean by feeding on plankton. Subsequently, these fish escaped and spread north through U.S. waterways towards the Great Lakes. The spread of Asian carps into the Great Lakes is a significant threat to Ontario's native fish species. Though temporarily derailed by the June 12 Ontario general election, the Bill is anticipated to be reintroduced this fall in the provincial legislature.

Looking forward, once the invasive-species legislation is in place we will have better tools to help manage existing threats more effectively and we will be better prepared to quickly respond to new threats. o

HENRY CHOONG is a departmental associate in the Invertebrate Zoology and Invertebrate Palaeontology sections of the ROM's Department of Natural History.

How Can You Help?

The fight against invasive species is not limited to scientists and legislators—ROM magazine readers can help in early detection and rapid response to invasive species by participating in citizen science and community activities through the ROM-led Biodiversity Education and Awareness Network (BEAN). The network is chaired by Dave Inman, managing director of ROM Biodiversity. Recently, BEAN initiated the annual **Garlic Mustard Pull** in 2009 and has since supported hundreds of individual events. It's simple: join an existing garlic mustard pull, start your own, or just get it out of your garden! For more details on this plant and how you can help, check out biodiversityeducation.ca.

Rock-solid Curator

Kim Tait discusses the ROM's growing collection of minerals, meteorites, and gems

BY SHEEZA SARFRAZ



Kim Tait
TECK CHAIR OF MINERALOGY
Mineralogy

Academic Positions
2012–2014
Curator
Mineralogy,
Royal Ontario Museum

2007–2001
Associate Curator
Mineralogy,
Royal Ontario Museum

Education
2002–2007
PhD, Geosciences,
University of Arizona,
Tucson

1999–2001
MSc., Geology,
University of Manitoba,
Winnipeg

Coming from a military family, Kim Tait's childhood was spent travelling all across Canada. She was a rock collector from a very young age, and when the family moved from one posting to another, so did Kim's collection. "People would jokingly ask if I was carrying rocks in my luggage. Turned out they were right!" laughs Kim.

Her interest in mineralogy only grew with time. She moved to Toronto in 2007 to start as the ROM's new curator of Mineralogy, where she was immediately tasked with managing three major developments. Kim was the lead curator on the development of the Teck Suite of Galleries, while also curating two key exhibitions. Around the same time, she secured her first acquisition for the ROM. A 20-carat, Muzo mine emerald ring set in platinum with 56 diamonds had been dropped off at a consignment store in downtown Toronto. The store's owner felt that the ring belonged in a museum and contacted the ROM. "There are benchmarks of colour to which all coloured gems are compared. In the case of emerald, it is the intense blue-green colour of the old Colombian material that sets the highest standard. Colombia is the only emerald locality of its kind in the world. The largest emerald at the ROM was eight carats, so this ring was a significant upgrade," explains Kim. The ring is now on display in the Gem and Gold gallery.

In 2008, Kim received a call from a famous meteorite hunter who had found a specimen that weighed 52.7 kilograms. When the meteorite fell to Earth in 1931, three smaller pieces had been acquired but very little stayed in Canada. Finding this piece was remarkable, and through the generous support of the Louise Hawley Stone Charitable Trust and the Canadian Cultural Property Review Board, the famous Springwater pallasite came to the ROM. "When we cut a small piece of the pallasite for research, we invited media outlets to come and see it opened for the first time. You could barely walk downstairs, there were so many reporters," she recalls.

This July, Kim travelled with her team to Bangkok to secure the Douglas Kirwin collection,

comprising 25,000 ore and mineral specimens from 47 countries. It is the largest acquisition the department has received in its 100-year history (for more on the Kirwin collection see page 41). Mineralogy technician, Ian Nicklin, notes that Kim has increased the department's collection more than any of the curators before her.

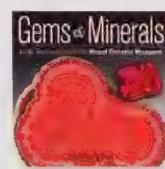
Kim was recently appointed as the inaugural Teck Chair in Mineralogy at the ROM. The position is endowed by Teck, a Vancouver-based diversified resource company, as part of its commitment to support leading-edge research into earth sciences at the ROM.



Springwater pallasite.

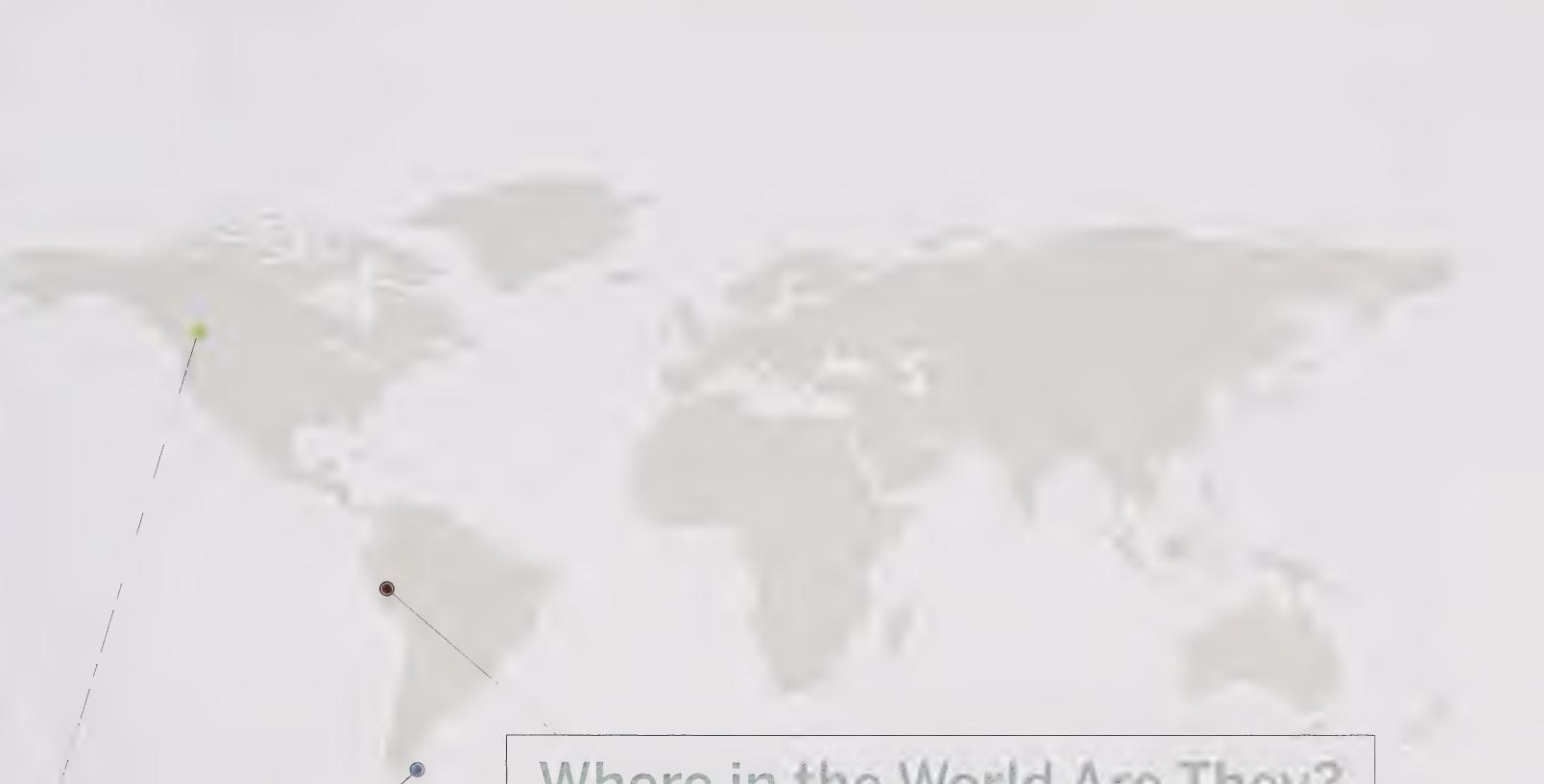
Her passion for her work is evident. While processing the Kirwin collection, Kim is also working to develop the ROM's Centre for Earth and Space as a training hub for future and existing geologists. As Kim puts it, "No day is the same and I've never, not once, been bored. There is always something going on and when I think things are starting to calm down, I'll get a call that'll completely change that." o

SHEEZA SARFRAZ is the project coordinator for ROM Press and production editor of *ROM magazine*.



Kim Tait is the author of *Gems & Minerals: Earth Treasures from the Royal Ontario Museum*.

Available at the ROM Store
Members price: \$36.00.



Where in the World Are They?

Who is where...and why...among our international curatorial team

CANADA



Jean-Bernard Caron
CURATOR
Invertebrate Palaeontology

This summer, Jean-Bernard returned to British Columbia to continue fieldwork near Marble Canyon in Kootenay National Park. The site is home to a new fossil assemblage that is approximately the same age as the famous Burgess Shale deposit in Yoho National Park, only 40 kilometres away. With an abundance of fossils and exceptional diversity, especially for the quality of preservation of soft-bodied animals, the site contains many new specimens that were previously unknown to science. The discoveries at Marble Canyon are felt to be crucial to providing further insight into the early evolution of various animal groups. Read more about these fascinating finds at rom.on.ca/blog/metasprigina.

ARGENTINA



Allan Baker
CURATOR
Ornithology

Allan Baker and researcher Patricia Gonzalez led a team monitoring endangered red knots migrating from Tierra del Fuego to breeding grounds in Arctic Canada. Every year, these shorebirds travel an incredible distance, around 30,000 kilometres, as part of their migratory journey to and from the Arctic. Allan and his team captured and banded 213 red knots and assessed their condition for the ensuing return flight to the birds' Canadian breeding grounds. Among these red knots was YY1, a bird banded in 1998 that is now at least 18 years old. During those 18 years of migration, she has travelled a distance far greater than the approximately 385,000 kilometres between the Earth and the moon.

PERU



Chris Darling
CURATOR
Entomology

Chris recently spent two weeks in Peru co-teaching a course in Tropical Field Biology for the Department of Ecology and Evolutionary Biology at the University of Toronto. Twenty undergraduate students conducted independent projects at two field stations. The first was nestled in the cloud forest at 3,000 metres on the eastern slope of the Andes. The second field station was in the Amazonian lowlands at 300 metres.

These immersive experiences are a great way to get students excited about conducting research in field biology, and they also provide an opportunity to see first-hand the impact of conservation initiatives and development projects on the natural world.



Chris Darling
in Peru.



The 100-ton blue whale carcass is towed by Todd Young's fishing trawler into the harbour at Woody Point.

THE BLUE WHALE RECOVERY

This spring, the ROM set out to recover a whale carcass from Newfoundland—this is the story

BY MARK ENGSTROM | PHOTOGRAPHY BY JACQUELINE WATERS

On a clear cold day in May 2014, as my colleague Burton Lim and I drove along the coastal ridge near Woody Point, Newfoundland, we took in the surreal scene of the carcass of a 25 meter-long, 100-ton Blue Whale being towed by Todd Young, (famous for his prominent roll in the reality show *Coldwater Cowboys*). He hauled the whale with his trawler to a boat slip at 3T's Fish Processing Facility. Onlookers took in the scene, packed onto the dock and the rooftops of the nearby buildings, some were enthusiastic and others, apparently less so. Minutes earlier, the town council of Woody Point had voted three to two in favour of allowing the suddenly famous whale to be brought to their town from nearby Trout River. Once it arrived, my team would be tasked with collecting scientific information and tissue samples for study and recovering the enormous skeleton.

Trapped in Ice

What was I, an administrative desk jockey from southern Ontario, doing here? The story began in April 2014, when I was jarred from my morning routine by a message alerting me to the tragic news that nine adult Blue Whales had been discovered dead, entombed in ice off the western coast of Newfoundland. These whales represent as much as four percent of the known western North Atlantic population of this iconic, endangered species, which consists of between 200 to 450 individuals. The Blue Whale is the largest species of animal that has ever lived on earth, outweighing the biggest known sauropod dinosaur twofold. Paradoxically, this gigantic baleen whale is an

extreme specialist, feeding almost exclusively on two species of tiny krill (small, shrimp-like marine animals about 5 centimetres long and weighing about 2 grams!). Krill occur in enormous concentrations in the cold Atlantic and Arctic waters at certain times of the year. Using their curtains of baleen as a sieve, Blue Whales will eat tons of these prey at a time, sometimes diving to depths of 150 metres or more to feed. The normally solitary whales likely had been feeding on krill in the highly productive but narrow waters near the coast of southwestern Newfoundland when a change in wind direction drove sea ice westward, entrapping and perhaps crushing them. Ice entrapment is known to be a significant source of mortality in Blue Whales. Deaths of individual whales have been reported in these narrows since the 1800s, in what has been called a natural whale trap—but seldom more than two at a time.

Motivation

As an evolutionary biologist working with mammals, I have been interested for some time in building a research collection of whales, poorly represented in most museums because of their size and the cost of recovery. At the ROM, we can store tens of thousands of specimens of mice, bats, and shrews in the space it takes to house just one whale. But I have a place to put them—on display!

My dream is to build the largest and most comprehensive exhibition of whales in the world, featuring Canadian species from the oceans that bound us, from the Atlantic to the Arctic to the Pacific. These leviathans are ideal subjects. They capture the imagination

through their sheer size and extreme adaptation to aquatic life. They have a fascinating evolutionary history, which challenged even Darwin and are a flagship species to highlight the urgent need for conservation of marine life and habitats.

Through them we can tell the story of the kind of research done at the ROM in our Centre for Biodiversity and why it matters. Over the past 10 years, my team has salvaged a Right Whale (Quebec), a Humpback Whale (Newfoundland), a Sperm Whale (Prince Edward Island), a Fin Whale (Cape Breton, Nova Scotia), and a Killer Whale (British Columbia) but never the largest of all, the Blue Whale, which rarely beaches or comes ashore.

As soon as I heard the news of the nine entombed whales, I

wrote to Jack Lawson, research scientist with the Department of Fisheries and Oceans (DFO), indicating that if one of the whales came ashore, we would be interested in obtaining data and salvaging one of the skeletons for research and display. Jack wrote back saying, "It would be a daunting task to recover, clean and prepare one of these Blue Whales [he wasn't kidding], but this weekend four of these whales were pushed ashore very near to Bonne Bay on Newfoundland's Southwest coast."

And so it began...

The Whale Makes Land

While we were in discussion with the DFO to obtain permission and the required permits to process the body of

Top: The ROM's Mark Engstrom cuts away flesh from the whale bones, as part of the process to prepare the skeleton for eventual preservation.

Bottom: The 30-metre long Blue Whale carcass was towed into a boat slip at 3T's Fish Processing Facility where our team removed the dense flesh from the skeleton.



an endangered whale, two of them appeared on the shores of nearby towns within beautiful Gros Morne National Park and became instant celebrities. The international press that followed the unprecedented natural accident of the nine whales killed in ice, now continued the story as two of those individuals came to rest on the beaches of Trout River and Rocky Harbour.

Paul Matthews, the mayor of Trout River, later told me that he and his wife were looking across Trout River Bay with their binoculars, and had seen the body of a huge whale out to sea. "Please don't let that thing come here!" he remembered saying. No sooner had those words been spoken than the whale, which we later named Lollipop, made land right under the town's scenic boardwalk. The beaching was immediately followed by a gaggle of press who were reporting the ongoing saga of what was now considered Trout River's whale. And then Lollipop began to bloat. Gases released by decomposition of the now long-dead Blue inflated the carcass like a balloon to the point that people were concerned it would explode. The story made

headlines around the world, and even led to a sketch on *Saturday Night Live* about an exploding whale amidst revelers at a bikini beach party.

Assembling the Team

Meanwhile, I was in Toronto assembling a team of colleagues from the ROM, including Burton, Jacqueline Waters, Research Casting International (the famous dinosaur company with whom we have salvaged most of the whales we've collected), and Don Allen of C & C Enterprises in Newfoundland, who handled all the local arrangements, including hiring a crew and equipment from Trout River and Woody Point.

On May 1, we signed a Memorandum of Understanding with the Federal Ministry of Fisheries and Oceans to recover two whales. The agreement was announced on the floor of the House of Commons, and we were news! After making numerous media appearances, we were off to Newfoundland.

Hazards of the Job

In the meantime, after determining that we couldn't access the whale under Trout River's boardwalk, Don Allen arranged

to have the carcass towed to Woody Point where we could reach it with heavy machinery. Lollipop and I arrived in Woody Point at nearly the same moment.

As we predicted, her bloating carcass had deflated, and as she was brought in to the slip, her oily smell enveloped us. Though nothing much smells worse than a very dead whale, I was instead struck by her magnificence, and how this carcass, impressive as it was, didn't do her justice. People often see whales out of water when their shapes are distorted, as time

dents of Woody Point began to question their town council's decision to allow us to tow Trout River's challenge to their backyard. But the smell was temporary, and soon we were done. We then loaded the bones on a reefer (refrigerated truck), except for the 6 x 3-metre cranium complete with baleen plates, which wouldn't fit in the reefer with the other bones. So we waited while a second container was shipped to us. All the while our story was being communicated through social media and live links to the Museum by Jacqueline Waters.

This was opportunity for us, born of tragedy, to make something more of her life than memories of her inflated carcass and an ignominious burial.

does a disservice to their true appearance. There is nothing in this world as elegant as a live Blue Whale cruising at sea. This was an opportunity for us, born of tragedy, to make something more of her life than memories of her inflated carcass and an ignominious burial.

The next six days were well documented by various media, who were our constant companions through this odoriferous affair. We flensed the whale, much in the way sailors would have done on a whaling ship. We removed the blubber, then the flesh, and finally we disarticulated the skeleton, bone by bone, as we moved from tail to head. When we reached the abdominal cavity, the resi-

A Second Whale

After nearly a week on the job, still we weren't done—there was another whale carcass in Rocky Harbour! But we were out of funds. News spread fast, and at the 11th hour Gary Kachanoski, president of Memorial University, expressed an interest in having the second whale to display in a new building on campus in St. John's. We reached an agreement in principle and reassembled a crew, led by my ROM colleague Jacqueline Miller, to return and salvage the second whale. The carefully tagged and documented bones from the second whale, including the skull, were loaded onto our two trucks. Together with the



A black-backed gull eyes an opening cut through the blubber near the whale's lower jaw. Gulls were the team's constant companions; for them the whale was a moveable feast.



Top: The recovery crew standing with whale skull; Shawn Barnes, Eddie Samms, Robert Gambrin, Brett Crawford, Mike Thom, Aaron Thom, Burton Lim, Mark Engstrom, Richard Roberts

Middle: The ROM's Burton Lim takes tissue samples for use in research at a future date.

Bottom: Some of the larger whale bones had to be towed by backhoe into the refrigerated truck because they were too large to be lifted by hand.



numerous tissue samples and the huge heart, the remains of both whales were driven back to Ontario.

What's Next?

This fall, the whale bones will be buried in a mixture of manure and sawdust for a year of composting to remove any remaining flesh and tissue. Once out of the compost, the very oily bones will be mechanically degreased with a machine akin to an industrial-grade dry cleaner, using organic volatile compounds to evaporate the oil. After being cleaned, the bones will be reinforced with a light, removable resin to ensure their structural integrity. This process will take approximately six months to a year, and then the skeletons will be ready for mounting. At that same time, the Rocky Harbour whale will return to Newfoundland for installation in St. John's, a permanent reminder of their seafaring heritage.

In the interim, we have begun a project in collaboration with Memorial University

to obtain the complete genetic sequence (genome) of the Blue Whale. These data will be an invaluable aid in more precisely determining evolutionary relationships of whales and levels of genetic diversity in North Atlantic Blue Whales. We will also document genes involved in determining the unique characteristics of these mammals, such as loss of hind limbs, development of baleen, and duplicated genes involved in producing myoglobin (required for storing oxygen during deep dives). In short, what makes a whale a whale. We hope to make this information available both to the scientific community and to the public as part of our display.

A grand exhibit of Canada's leviathans, including the Blue Whale, will build awareness of the magnificence of the biological world around us, stimulate visitors to go see whales in nature, and encourage support of research and conservation efforts to ensure their long-term survival. My hope is to salvage some good from adversity. ◦





Egypt, 1906. This is the only known picture of Charles Currelly in the field.

THE ROM'S EARLIEST CURATOR
WAS A MAN OF MANY TALENTS...

CURRELLY'S LUCKY SNEEZE

BY JULIA MATTHEWS



In his autobiography, *I Brought the Ages Home*, Charles Trick Currelly gives us a vivid picture of his small-town experiences growing up in Exeter, Ontario.

As a young boy Charles was ever curious, notably working with the local stonemasons, and hanging around the wheelwright's and blacksmith's shops, observing their crafts.

Charles moved with his family from Exeter to Toronto, so that he could attend Harbord Collegiate. He went on to Victoria College at the University of Toronto, where he studied natural history. His devoted family expected that he would enter the ministry, and so when Charles graduated in 1898, he found himself in the wilds of northern Manitoba, working as a lay preacher, ministering to the waves of immigrants who were settling there. He made the best of it by studying and sketching the cultures of the newcomers, as well as learning crafts from the Indigenous population. While stationed in Manitoba, he also collected Native artifacts, including full Native regalia (which he wore on his return to

Toronto). Even in his youth, Charles was obviously a colourful character.

In 1902, Charles and his best friend Ned Burwash worked their passage on a cattle ship to England. They told their parents they were going to study how the social gospel had reached the working classes, but not long after arriving, Ned was left in East London while Charles went off to Egypt! How did that happen? It was one of Currelly's favourite stories...

According to Currelly, an acquaintance, William Hunt (a famed tightrope walker, better known by his stage name, The Great Farini), had given him some Roman coins to have them identified at the British Museum. Currelly took the coins to Hans Grueber, a numismatist. As they spoke, Currelly suddenly felt the urge to sneeze and as he pulled out his handkerchief, from it fell a little Egyptian figurine he had bought. Grueber, noting the figurine, asked if he was interested in Egypt and whether he knew Flinders Petrie, who happened to be in town preparing for another trip to Egypt to collect for the Egyptian Exploration Fund.



Currelly, back row, first left.
Graduating class of 1896, Harbord Collegiate.



Within weeks, Currelly was living with Petrie, learning how to identify and pack objects, and—upon arrival in Egypt—he was put in charge of a dig at Abydos. There he found splendid things, like the temple and cenotaph of King Ahmose I. In Egypt, Currelly learned to bargain, to authenticate, and to excite support for further exploration and acquisition.

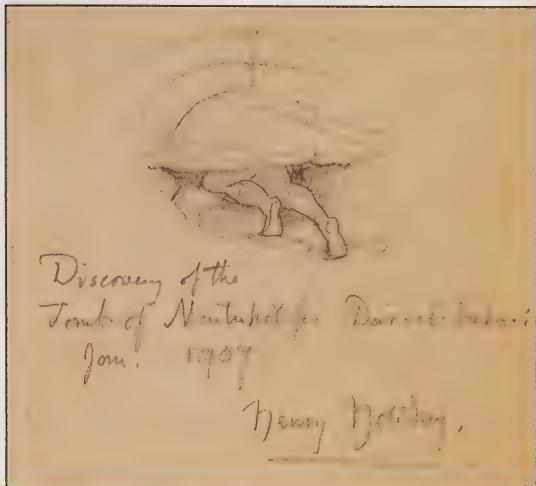
Meanwhile, back in Toronto, Sir Edmund Walker, chairman of the board at the University of Toronto, was trying to establish a university museum that would bring together scattered science collections and—with the help of donors—obtain cultural treasures that would attract the public. Currelly knew Walker's son from university and he had stayed in touch with Walker while he travelled. Currelly's letters to Burwash and Walker about Egypt were brimful of excitement, telling them, "Things are simply tumbling out of the mounds—sculpture, paintings on linen, enamels and tools mostly, but other stuff as well." On trips home, Currelly would bring objects for these individuals with the intent of being made an official collector for the future museum. Both the museum and Currelly's official status, with a small salary and acquisition funds, eventually took shape.

Currelly was superb at cultivating donors, and he took care to keep them interested in his work. In 1910, once construction had started on the museum building, Currelly worked in temporary space, unpacking crates and setting artifacts

Top: An entry from Currelly's Manitoba sketchbook showing reed huts.

Bottom: Currelly sketched this image of a Galician woman with rolled baby on a Manitoba train.





Two entries from the visitors book to Currelly's dig at Deir-el-Bahri, Egypt, c. 1907. The top sketch was made by Henry Holiday, a famous artist who worked with Currelly. The bottom sketch portrays a typical Egyptian tourist.

on top of them, asking special visitors which ones they would like to purchase and donate. He also ran up debts at a horrifying rate but had a circle of protectors, such as Sarah Warren, a long-serving member of the Museum's board of trustees, who bailed him out more than once. But Currelly's great skill was in gaining advantageous prices for donated acquisitions by making people believe in his vision.

For 34 years his was the name most associated with the Museum. For most of that time, he was one of its five directors (initially the ROM was divided into five different museums).

Currelly was relentless and reckless, charming and persuasive, and all the while, supremely confident that Toronto deserved a major museum

And because he believed that the public was interested in "his" Museum, he gave speeches to all kinds of audiences. He contributed to the Museum's growth in many other ways too. To promote the Museum, he did radio broadcasts and lobbied for the streetcars on Avenue Road to display "MUSEUM" signs. He patrolled the galleries, engaging with the public, championing school programming and outreach. All the while he continued to cultivate donors and supporters and helped obtain objects that would illustrate daily life and human development in Canada and in other climes and cultures around the world.

The Museum was Currelly's life work. Today, in every one of the ROM's culture galleries, we can see an example of what he brought to Toronto. The Greek, Roman and West Asian collections are substantially composed of what he personally amassed. He also established the beginnings of our Chinese collections as well as the Textiles, North American, and African collections.

In his more than four decades of work, Currelly was relentless and reckless, charming and persuasive, and all the while, supremely confident that Toronto deserved a major museum. At his memorial service, his successor, Dr. Douglas Tushingham, said: "A brief generation—the 40 years before his retirement—saw his dream come true. The ROM was known far and wide as one of the great museums of the world—an astonishing miracle in such a short span."

Would you like to join Currelly?

To recognize those who have made a future gift commitment to benefit the Museum, the ROM invites legacy donors to become members of the Charles Trick & Ada Mary Currelly Society.

The Currelly Society offers special lectures and luncheons with ROM curatorial staff. Members are also invited to private ROM events.

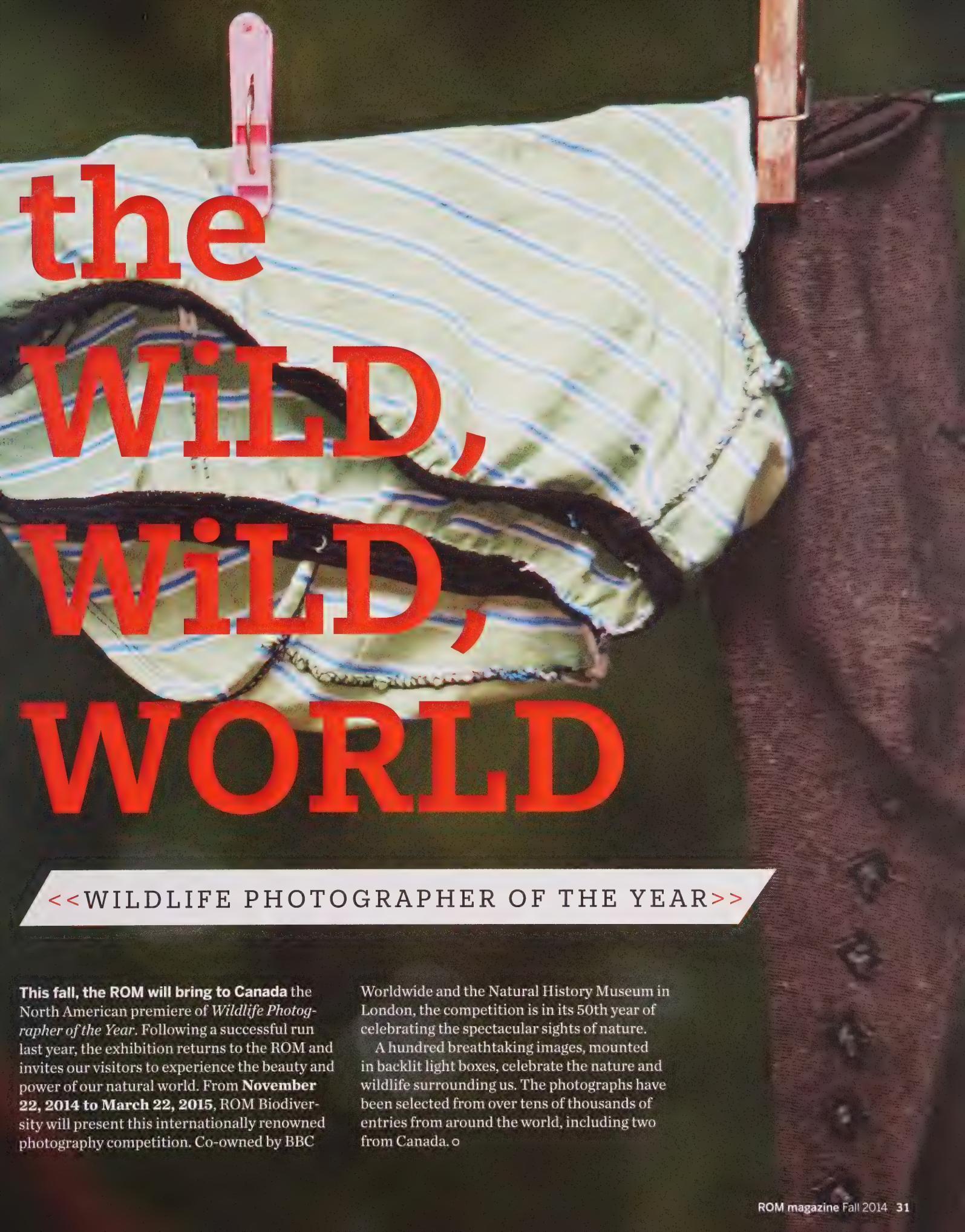
For more information on ways you can make a lasting impact at the ROM, please contact Janice Correa, director, Legacy & Leadership Gifts, at janicec@rom.on.ca or 416.586.5578.



ROM PHOTOGRAPHERS OF THE YEAR

Inspired by the incredible photography on display in the *Wildlife Photographer of the Year* exhibition, this very special program on **Sunday, November 23** will celebrate the photos ROM employees have taken in the field. Every year, ROM staff travel all over the globe to explore, discover, and study the marvels of the world around us. This event shares a selection of their photographs and stories.

We want our ROM magazine readers to choose their favourite photograph and vote for the ROM Photographer of the Year! Check out these photos on the ROM's Facebook page in early November and vote by clicking "Like" on your favourite photo. Join us on **November 23** for this rare opportunity to see nature and culture through the eyes of our employees as they digitally capture the world we live in.



the WILD, WILD, WORLD

<< WILDLIFE PHOTOGRAPHER OF THE YEAR >>

This fall, the ROM will bring to Canada the North American premiere of *Wildlife Photographer of the Year*. Following a successful run last year, the exhibition returns to the ROM and invites our visitors to experience the beauty and power of our natural world. **From November 22, 2014 to March 22, 2015**, ROM Biodiversity will present this internationally renowned photography competition. Co-owned by BBC

Worldwide and the Natural History Museum in London, the competition is in its 50th year of celebrating the spectacular sights of nature.

A hundred breathtaking images, mounted in backlit light boxes, celebrate the nature and wildlife surrounding us. The photographs have been selected from over tens of thousands of entries from around the world, including two from Canada. o

Chile – Atacama and Easter Island

Explore Mysteries of the Heavens and Earth with Bob McDonald



Come December 2015, ROM travellers will journey south to take in the best possible view of our planet's pristine night skies and gleaming stars. Bob McDonald, host of CBC's *Quirks & Quarks* and the science correspondent for *The National*, will be joining us on our visit to Chile.

The trip will begin with exploring the high-altitude Atacama Desert. In the unique ecosystem of the world's highest and driest desert, we will be seeing "moonscapes," salt flats, geysers, volcanoes, lagoons with flamingos, pre-Inca ruins, and petroglyphs. It is a remarkable landscape that includes the towering snow-capped Andes Mountains filling the background.

Bob McDonald will take us on an extraordinary behind-the-scenes tour of the ALMA (Atacama Large Millimeter/submillimeter Array) observatory, where remarkable high-altitude telescopes probe the deepest reaches of space. As he points out, "The southern skies are the richest anywhere. The bottom of the world faces the centre of our Milky Way Galaxy, the heart of our stellar city holding hundreds of billions of stars. That's why the largest telescopes in the world, (some of them operated by Canadian astronomers), are located south of the equator." A New Year's Eve dinner will be followed by stargazing in San Pedro de Atacama, a small Spanish-style oasis town on the Altiplano of Chile. We will then travel to the South Pacific volcanic island,



Left:
Flamingos in the
Atacama Desert
with the Andes
Mountains in the
background.

Right:
Easter Island.

Rapa Nui, more famously known as Easter Island, a designated UNESCO World Heritage site. We will trace the locations of the huge Moai, from the quarries to sites along the coast. We'll have a chance to ponder how these giant statues were transported without wheeled carriages or draft animals, and what they meant to the Polynesian ancestors of the island's current inhabitants. Walking among them, you will feel transported to another time.

The trip begins and ends in Chile's capital, Santiago, with its important museums, varied architecture, and vibrant culture. We will also visit Valparaiso, a thriving seaport with a growing arts community, and of course the world-famous Chilean vineyards.

With spectacular sites, stimulating company, world-famous Chilean wine and seafood, this trip will be a first-class experience for mind and soul and body—a truly memorable experience. "The combination of high mountaintops and the driest desert air on the planet makes a trip to the Atacama Desert the top choice for skywatchers," says Bob McDonald. "I can't wait to see it." ◦

December 28, 2015, to January 9, 2016 \$9,890
For more information, contact ROMtravel at 416.586.8034, email travel@rom.on.ca, or visit the website rom.on.ca/activities-programs.

UPCOMING TRIPS

| | |
|-----------------|-------------------------|
| Uzbekistan | April 21 to May 1, 2015 |
| Ireland | May 1 to 12, 2015 |
| The Arctic | August 9 to 20, 2015 |
| Mongolia | August 21 to 31, 2015 |
| Myanmar (Burma) | November 2015 |

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BY CONNIE MACDONALD

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* on regular priced merchandise, some exclusions apply

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Not visiting the Museum today? Druxy's ROM Café is open to the general public. Just ask at the Admissions Desk and you will be directed to the Café.

Soups | Signature Salads & Sandwiches | Burgers | Pizzas | and more

Member News

Special Events, Updates, Benefits, and More



CENTENNIAL CELEBRATIONS

This 100th anniversary year of the ROM has already been packed with incredible programming, exhibitions, and special events. The fall will bring a whole new lineup of interesting and unique programs that focus on where the ROM has been and where we are going.

In addition to the popular Member Face to Face tours, the impressive ROM 100 Speaks lecture series and the Passenger Pigeon project are just a few of the upcoming events to look forward to. Did you

know that the last known living Passenger Pigeon was named Martha? She died in 1914 on September 1 and was named after Martha Washington, the first First Lady of the United States.

Please join us for our second Member Open House on November 1. There will be lots for members of all ages to do and a great way to learn all that Membership has to offer. Watch your e-newsletter for all the event details and dates. Also in November, the popular *Wildlife Photographer of the Year* exhibition is coming back to the ROM. Thanks to the positive comments from Members last year, there will be a special Member's preview on Friday, November 21, as well as on the morning of Saturday, November 22. It is a great experience for the whole family and I encourage you to bring your families along!

I would like to take this opportunity to thank the ROM Membership staff for all that they do. They work diligently behind the scenes and their efforts are not always seen but are greatly appreciated! Thanks to our full time staff Kimberly Harris, Julie Govan, Suzanne Parkes, and our part time staff Gloria Gerson, Bonnie Gray and Amanda Girgis.

A handwritten signature in cursive script that reads "Martha Henderson".

MARTHA HENDERSON
HEAD OF MEMBERSHIP
AND SALES
@mmlhenderson

EXCLUSIVE MEMBER HIGHLIGHTS

Member Preview: *Wildlife Photographer of the Year*
► Friday, November 21, 2014, 10 a.m. to 6 p.m. and Saturday, November 22, 2014, 10 a.m. to 12 p.m.

Member Open House
► Saturday, November 1, 2014, 10 a.m. to 2 p.m.

For details see page 31 or visit rom.on.ca/members/events.



MEMBER INFORMATION

ROM MEMBERSHIP LEVELS

Family/Dual: 1 year \$149; 2 yrs \$269
ROM Social: \$149
Individual: 1 year \$97; 2 yrs \$172
Senior Family: \$145
Non-Resident: 1 year \$102; 2 years \$183
Student: \$54
Curators Circle: \$189
Museum Circle: \$323
Director's Circle: \$626
Young Patrons Circle: \$600+
Royal Patrons Circle: \$1,800+

TELEPHONE NUMBERS

Members Line: 416.586.5700
RPC and YPC: 416.586.5842
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
Donations: 416.586.5660

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or call 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

Membership Services:
416.586.5700
membership@rom.on.ca
rom.on.ca/members

MEMBER OPEN HOUSE

► Saturday, November 1, 2014, 10 a.m. to 2 p.m.
Bronfman Hall, Level 2

Discover everything your ROM membership has to offer at this exclusive Member event. Explore the Museum while enjoying fun Explorers Club activities, special offers and tours, Member discounts, and special Blue Whale presentations—there is something for everyone!

Registration is required by October 28. Please indicate the total number attending when you register.

MEMBER LECTURE

► Saturday, November 1, 2014, 2 to 3 p.m.
Learning Centres 3, 4, and 5, Level 1

Why Collecting is Important: An Introduction to the ROM Collections by Corey Keeble

Join Corey Keeble for this exclusive Member lecture that puts the ROM into a fascinating historical context and provides a kaleidoscopic overview of its evolution as an outstanding icon of local, provincial, national, and international distinction and importance. Here is an invitation to marvel at the remarkable scope of the Museum's millions of artifacts and specimens, their breathtaking variety, and their importance to the process of scientific discovery and research.

Registration is required by October 30.

SPECIAL OFFERS

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free general admission to:

Art Gallery of Nova Scotia, Halifax
Glenbow Museum, Calgary
Kamloops Art Gallery, Kamloops
McCord Museum of Canadian History, Montreal
Montreal Museum of Fine Arts, Montreal
Vancouver Art Gallery, Vancouver

Present your valid ROM membership card and photo I.D. upon arrival. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events. We encourage you to contact the museums prior to your visit to note any exclusions.

Visit rom.on.ca/reciprocal for more information and to view other reciprocal membership options.

GARDINER MUSEUM

2-for-1 Admission for ROM Members

Present your ROM membership card(s) and photo I.D. at the Gardiner Museum entrance and receive 2-for-1 admission. Plus, you will receive a 10% discount at the Gardiner gift shop.

For details and hours of operation, visit gardinermuseum.on.ca or call 416.586.8080.



FREE WEEKENDS AT LOCAL MUSEUMS

Enjoy free general admission at the following local museums this fall!

Art Gallery of Ontario

► October 4 and October 5, 2014

Gardiner Museum

► October 25 and October 26, 2014

Textile Museum of Canada

► December 13 and December 14, 2014

To register for ROM Member events visit rom.on.ca/members/events or call 416.586.5700.



Free exclusive gallery experiences for Members, led by the ROM's own experts. You'll hear about their latest research, recent acquisitions, and favourite objects. Tours begin promptly at 11 a.m. and are approximately 45 to 60 minutes long. There will be time for questions. Meet in the Gloria Chen Court on Level 1.

Registration is required as space is limited.

Upcoming dates:

► October 21, 2014,
11 a.m.

Robert Little, Mona Campbell chair of European Decorative Arts, World Cultures.
Around 1914: Design in a New Age

► November 18, 2014,
11 a.m.

Dave Ireland, managing director, ROM Centre for Biodiversity. ROM 100 and Biodiversity Programs: From fish to pigeons, new models for engagement



Please note: Face to Face does not take place in December. It resumes in January 2015.

INSIDERS' ROMWALKS EXCLUSIVELY FOR ROM MEMBERS

Join us for a series of Insiders' ROMwalks, visiting the interiors of several sites in and around the ROM to learn more about its architecture and remarkable stained glass windows.

There are three unique ROMwalks, with a choice of two dates for each. We recommend you attend all three walks in order, but each can be enjoyed separately.

Registration is required. Book early as space is limited. For details and to register visit rom.on.ca/members/events.

BLOOR STREET & QUEEN'S PARK

> October 15, 2014, and January 14, 2015, 1 p.m.

Members will view 700 years' worth of stained-glass history starting in the ROM's Samuel

European Galleries where the St. Nicholas and St. Catherine of Alexandria stained-glass windows will be highlighted. See the outstanding work of N.T. Lyon in the Church of the Redeemer and study the large rare glass mural by Henry Holiday in the Lillian Massey Building.

Meeting Place: ROM Rotunda on Main Level. Look for the purple ROMwalks umbrella.

HURON STREET

> November 19, 2014, and February 11, 2015, 1 p.m.

Members will visit the Gothic revival Bloor Street United Church and view mid-20th century stained glass created by Celtic Studio, focusing on the Great South Window. Members will also have a chance to view the Arts & Crafts, Eden Smith-designed, St. Thomas Church to examine these outstanding examples of stained glass, including windows from the Bromsgrove Guild, in what has



The Coming of Christ. Bloor Street United Church (Huron Street)

been referred to as "perhaps the most beautiful small room in Toronto."

Meeting Place: Bloor Street United Church, 300 Bloor St. W. (at the red front doors). Look for the purple ROMwalks umbrella.

TRINITY COLLEGE, UNIVERSITY OF TORONTO

> December 3, 2014 and March 18, 2015, 1:00 p.m.

Join us as we view a variety of the artistic treasures of Trinity

College, including carvings by Charles Adamson, Emanuel Hahn, and Jacobine Jones; 17th-century Flemish tapestry by Abraham van Diepenbeeck; paintings by Sir Edmund Wyly Grier; the authentic Perpendicular Gothic Chapel by Sir Giles Gilbert Scott, which includes outstanding stained glass by McCausland and E. Liddall Armitage (Whitefriars).

Meeting Place: Trinity College, 6 Hoskin Ave. (at the front door). Look for the purple ROMwalks umbrella.

GETTING TO KNOW YOUR FELLOW MEMBERS

Ruth Bray first visited the ROM on a class trip. "It was around grade 5 and I still remember the Egyptian gallery—there was a sarcophagus and one mummy crouched over and lying down. For a young person, mummies obviously were very attractive." Now at 85 years of age, the former forensic psychologist is a frequent visitor at the ROM.

Q What was your favourite exhibition at the ROM this year?

A *The Forbidden City* exhibition—I came a few times to see it. Without even trying, I attended three lectures on it.

Q If you could have something from the ROM's collections, what would it be?

A Some of the jewellery is just out of this world, especially the gold. The good thing is that replicas of a lot of the artifacts you really like are sold in the ROM Store.

Q Is there anything about the ROM that you particularly like?

A One of the things that I love the most is that ROM exhibits have their labels at just the right height for someone in a scooter or a wheelchair (unlike most museums and art galleries). It really makes it an easy experience for people like me who are less mobile.



Ruth Bray.

Q What would you tell someone who's never been to the ROM?

A There's something here for everybody. Anybody can find something that's interesting to them, and things can be as interactive as you would like them to be. You could read everything, or listen to everything, or just zip around. o

Want to be featured in ROM magazine? Share your ROM story with us at membership@rom.on.ca.



FRIENDS EVENTS

The following events are presented by Friends of Textiles & Costume:

The Warp in My Life

55 Years of Volunteering at the ROM

> Friday, September 19, 2014, 5 to 6 p.m.

\$15 Members, \$20 Public

Patricia Harris, a founding member of the Textile Endowment Fund (now known as Friends of Textiles & Costume), has played many roles during her exceptional 55 years of volunteering at the ROM. Join Patricia as she shares her colourful history with the ROM!

Currelly's Cloth and Other Strange Stories

> Friday, October 24, 2014, 5 to 6 p.m.

\$15 Members, \$20 Public

During the tenure of Charles Currelly, his close ties with the American colony living in Jerusalem enabled the ROM to assemble a world-class collection of non-Western textiles and costumes. The colony, a failed millennium movement, turned to dealing in antiquities, which they sold to North American museums. ROM Curator Sarah Fee shares her field research in Madagascar, where she studied weaving traditions.



Silver tea set
by Robert
Cruikshank.

The following event is presented by Friends of the Canadian Collections:

Canadian Domestic Silver:

ID Clinic and Hands-on Workshop

> Monday, October 20, 2014, 1:30 to 4 p.m.

\$10 Members, \$15 Public

Space is limited to 30 to 35 participants.

Join us for this special Canadian domestic silver ID clinic and hands-on workshop. Begins with a short presentation, followed by the workshop.

Registration is required for all events at rom.on.ca/members/events.

SAVE THE DATE

Family Holiday Gathering

> Sunday, December 7, 2014, 10 a.m. to 2 p.m.

An exclusive event only for members of Museum Circle, Director's Circle, Royal Patrons Circle, Young Patrons Circle, and Discovery Circle.

Enjoy fun crafts and activities, festive treats, and a visit from Santa. An e-vite will be sent to you in November. Your invitation is valid for up to four adults (one must be the cardholder) and four children (17 years of age and under). The invitation is non-transferable.

Registration is required. To register, please visit rom.on.ca/members/events or call 416.586.5700. If we do not have your e-mail address and you would like to receive future e-vites, please contact us to update your membership record, so you don't miss out on these special invitations.



THE PERFECT GIFT FOR THE HOLIDAYS!

Share your love of the ROM with family and friends

Share your love of the ROM with family and friends this holiday season. They will enjoy the Museum's treasures all year including unlimited free admission to our galleries, special exhibitions and previews, a free subscription to ROM magazine, discounts in ROM Boutique and restaurants and on programs, courses, lectures, and other special events! Membership also includes free participation in ROM Explorers Club, a special club for children of ROM Members.

MEMBERS SAVE!

ROM Members save up to \$20 on gift memberships. Purchase a gift membership online at rom.on.ca/members or call 416.586.5700.

ROM BIRTHDAY PARTIES

For a birthday your kids will be sure to remember! Why not bring your party to the Museum and experience fun and exciting activities to make your child's day special!

ROM Birthday Party packages are à la carte so kids can design their very own unforgettable day. Choose from themed tours, craft creations, scavenger hunts, group lunches, and goodie bags. To find out more, visit us at rom.on.ca/birthdays.



ROM EXPLORERS CLUB

FREE FOR ALL CHILDREN OF ROM MEMBERS

Recommended for children 4 to 11 years of age



A fun and exciting way for kids to experience the ROM!

Explorers will enjoy special ROM events, fun on-line activities, and cool crafts to do at home. Plus you'll meet curators, go on scavenger hunts, and earn great prizes!

You'll get your own Explorers passport, which will be stamped each time you visit the ROM and participate in the club's activities. And the faster you collect stamps, the sooner you'll get to collect some great prizes!

Don't have a passport yet? Drop by the Explorers Den in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity to pick up your passport.

Check out the Explorers website!

Try out ideas for fun activities and make-at-home crafts, cool facts, bonus stamp opportunities, and so much more at rom.on.ca/explorers.

ROM Governors

Creating the Next Century Together



"I love the ROM because I learn new things."

Earlier this year, we interviewed several kids at the ROM on a school visit. For some, it was their first time at the Museum, and once they overcame their camera shyness, they had a lot to say. I was struck by how each student was inspired by a different aspect of the ROM's world-class collections: "I'm a fish-lover," said one girl, said another: "I like the European galleries because I want to be an interior designer".

Often heartwarming and occasionally humorous, their responses were a good reminder of all that

philanthropy makes possible at the ROM. It fuels the beginning of lifelong learning, the chance to be inspired by natural history and world cultures, and the opportunity to grow our interests and deepen our passions. Your investment in the ROM enables us to build community and offer these meaningful experiences to curious minds of all ages.

The Love the ROM Centennial Campaign aims to raise \$15 million by June 2015 to transform the visitor experience inside and out—from the moment you step onto the ROM Plaza to how you discover and interact with our globally renowned collections and leading experts. Thanks to you, we're already halfway toward reaching our goal and making two Centennial legacy projects a reality—the Welcome Project and the Dawn of Life on Earth Gallery. With your partnership and support, we can ensure more of you find and enjoy what you love at the ROM—whether that's time spent with friends and family, connecting with your cultural community, or discovering something new about our shared past.

As we continue to celebrate the ROM's Centennial this year, we are especially grateful for the Royal Patrons Circle (RPC) and its remarkable history of support. What started as a small group of volunteers 30 years ago has grown into an annual giving program with over 850 members, raising more than \$1 million every year for the Museum. It's a powerful example of philanthropy in action and the generous spirit of our community that has kept the ROM a place of wonder and discovery for the past 100 years. We hope you will join us to celebrate RPC's incredible impact at its 30th anniversary on September 30, 2014.

To all of our volunteers, donors, patrons, and sponsors—thank you for loving the ROM.

A handwritten signature of Dianne Lister's name.

DIANNE LISTER
PRESIDENT & CEO
RPC MEMBER
@ROMGovs

Visit rom.on.ca/lovetherom to watch our Love the ROM Campaign video and learn about how you can support exciting ROM Centennial legacy projects for the next generation!



ROM
100

THE DAWN OF A NEW GALLERY EXPERIENCE

In one of the most exciting ROM Centennial legacy projects and a key priority of the Love the ROM Centennial Campaign, the Dawn of Life on Earth Gallery will explore how life began on Earth and how it evolved over time. Canada is home to some of the world's most important fossils for revealing life's deep history. Visitors will hear fascinating stories and learn about remarkable research on the earliest beginnings of life, mass extinctions, and how these inform our current planetary crisis.

"The Dawn of Life on Earth Gallery will be an interactive space and engrossing experience, using cutting-edge technology to tell the story of how life began on Earth," says Jean-Bernard Caron, ROM curator of Invertebrate Palaeontology. "Through innovative design and hands-on activities, we will create a gallery experience unlike any other at the ROM."

Showcasing the ROM's world-leading research and discoveries in brand new ways, the gallery will celebrate our shared past and help inform our understanding of the future.

In-gallery technology and digital tools will connect visitors to the latest ROM research and current palaeontology projects in the field. Visitors will be able to watch, learn, and ask questions of the ROM's world-class team as they unearth spectacular specimens from active research sites across Canada.

The Dawn of Life on Earth Gallery will explore these discoveries and tell the story of early life on Earth as only the ROM can. To learn more about how you can support this innovative gallery project, please contact Ulrica Jobe at 416.586.5818 or ulricaj@rom.on.ca.



Fossil of an extinct animal called *Pleurocystites squamosus*. Upper Ordovician (approximately 450 million years old), near Lake Simcoe, Ontario.



REVOLUTIONARY RESEARCH

- In 2012, the ROM's Jean-Bernard Caron made global headlines when he co-authored an article in *Biological Reviews*, confirming that *Pikaia gracilens*—a primitive fish-like animal from the Burgess Shale—is our earliest known ancestor.
- Earlier this year, Jean-Bernard and colleagues published a groundbreaking article in *Nature* on the discovery of a new fossil bed in the heart of the Rockies, where they unearthed more than 50 new species in just two weeks.
- In June, Jean-Bernard again published in *Nature*, detailing how a fish-like vertebrate called *Metaspriggina* offers an understanding of how our jaws evolved.
- On August 5, 2014, the ROM's Dave Rudkin and Carole Burrow of Queensland Museum, Australia, published a paper in the journal *PLOS ONE* about a 425-million-year-old spiny shark fossil, the oldest known near-complete fossil of an early jawed fish.

Follow the ROM Fossils & Evolution team at [@ROMPalaeo](https://twitter.com/ROMPalaeo) for the latest news and exciting updates.



A ROCK STAR COLLECTION HITS THE ROM

A one-of-a-kind ore and mineral collection is making its way to the ROM, thanks to the amazing generosity of our donors and corporate sponsors. The Kirwin Collection—a staggering global assortment of 25,000 ores and minerals—will be the largest single acquisition in the history of ROM Earth & Space.

"It's an incredible resource for cutting-edge research, post-secondary teaching, and public display," says Kim Tait, ROM curator of Mineralogy. Kim was named the ROM's inaugural Teck Chair in Mineralogy on May 6, 2014. This new position is endowed by Vancouver-based diversified resource company Teck, as part of its commitment to support leading-edge research in Earth sciences.

Together with ROM technicians Ian Nicklin, Katherine Dunnell, and Brendt Hyde, Kim travelled to Thailand in July to pack up and inventory the collection's 10 metric tons of material, filling up 869 plastic fish crates for shipping and customs. The ROM team shared their experiences with the public in real time: "This unassuming mineral is painite, one of the rarest and most expensive minerals on the planet," tweeted Katherine during a long hot day of packing. The team had to build special wooden crates by hand for some of the larger, more delicate specimens.

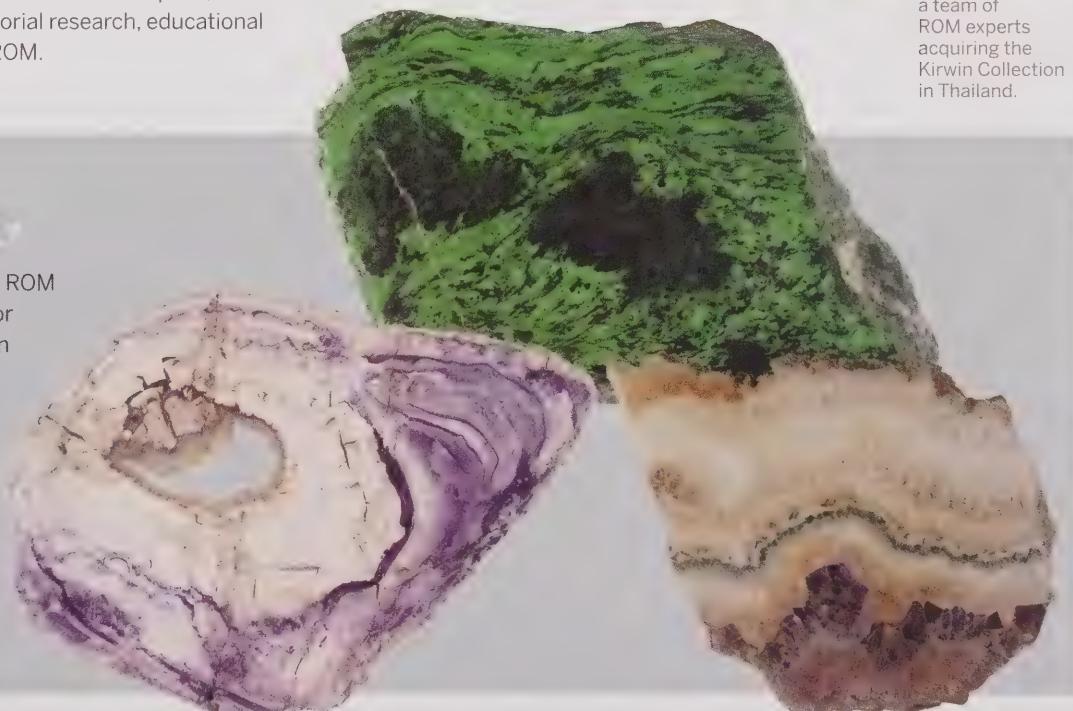
The ROM is grateful to the following donors and corporate sponsors for their outstanding support of the acquisition, storage, and digitization of the Kirwin Collection: AMC Consultants, Gordon Bogden, Scott Hand, Hatch, Louise Hawley Stone Charitable Trust, Prospectors and Developers Association of Canada (PDAC), Rock of Ages Gala, Francine and Robert Ruggles, Christopher Wansbrough, Women in Mining, Toronto Chapter, and Yamana Gold Inc. Since 2007, donors have invested an extraordinary \$20 million in ROM Earth & Space, which has enabled gallery development, curatorial research, educational initiatives, and public programs at the ROM.



Kim Tait and a team of ROM experts acquiring the Kirwin Collection in Thailand.

WHY IS THE KIRWIN COLLECTION SO SPECIAL?

The Kirwin Collection will make the ROM a stronger international resource for mining companies and educators in teaching their staff and students the fundamentals and fine points of ore deposits, refining future mining exploration in Canada and abroad. Many of the outstanding pieces in this remarkable collection are from mines that have since closed or have become inaccessible.





MEET JEAN READ

HONORARY TRUSTEE, RPC MEMBER, AND CHAIR OF THE CURRELLY SOCIETY EXECUTIVE

What is the best part of your job on the Currelly Society Executive?

I love to meet our Currelly Society members at special events. We all love the ROM and we have a common purpose to help ensure its future by leaving a bequest to the Museum.

What do you love most about the ROM?

I like to feel the vibrancy of the Museum during busy periods. It's a social place as well as providing a learning opportunity for members and visitors. I have also made many friends who have the same interest in culture and natural history.

Tell us one of your favourite memories of the ROM?

The first time I walked into the Weston Entrance on Queen's Park and found myself in the Rotunda, I felt inspired. I still marvel at the incredible ceiling mosaics.

If you had to describe the ROM in one word, what would it be?

I need two: exciting and inspiring.

What excites you most about the ROM's Centennial?

It has given us a chance to look at the past and use it to inform the future.

Why did you choose to support the ROM's Blue Whale recovery project?

I made a donation in memory of my late partner to support a future whale gallery at the ROM. We spent many hours happily observing whales in Tadoussac, Quebec, along the British Columbia Coast, and particularly in Grand Manan, New Brunswick. A portion of the gift contributed to the preparation of a Humpback Whale and the balance supported recovery of the Blue Whale.

If you could have anything from the ROM's collections, what would you choose and why?

Friends who know me well, and know my love of jewellery, will not be surprised to hear that I would make a beeline for the Gallery of Gems and Gold. There is the tanzanite and diamond brooch...or perhaps the shimmering diamond brooch...or perhaps Mrs. Torno's gold and diamond necklace. Mind you, I would probably not be able to afford the insurance for these remarkable pieces, so would settle for a Norval Morrisseau painting.

Jean's first involvement with the Royal Ontario Museum

began around 1994 when, as a human resources professional, she was invited to join the Board of Trustees Human Resources and Labour Relations Committee. Following her work with that committee and later with the Collections Committee, she was elected to the Board of Trustees's in 1997 and during her six-year term, held positions as chair of the Governance and Collections Committees, Co-chair of the Human Resources and Labour Relations Committee and a member of the policy development team, which revised and updated the ROM's policies.

While on the Board of Trustees, Jean was impressed with the work of the Department of Museum Volunteers (DMV) and decided to join them after the completion of her term as a ROM Trustee. As a volunteer, she has served on the DMV board and as chair of various committees, including DMV Governance and Friends of the Canadian Collections. During this time, she was invited to serve as a member, then chair, of the Board of Governors's Currelly Society Executive Committee, which facilitates and recognizes future legacy gifts to the ROM. In 2012, she was awarded the Joan Thompson Award for her service to the Museum and has also received an Ontario Volunteer Service Award.

With a gift in your will, you can support the meaningful work of the Museum and help us educate, inspire, and entertain visitors for another century. Anyone making a promised gift to the ROM is invited to become a member of the Charles Trick & Ada Mary Currelly Society with access to curators, tours, lectures, and an annual luncheon. For more

information on ways you can make a lasting impact at the ROM, please contact Janice Correa at janicec@rom.on.ca or 416.586.5578.





RUN FOR THE ROM

SUNDAY, OCTOBER 19, 2014

Celebrate the ROM's 100th birthday by joining ROM curators, staff, and friends for the Scotiabank Toronto Waterfront Marathon Charity Challenge. Run or walk with us in the 5 km, half marathon, or full marathon in support of the Love the ROM Centennial Campaign. All participants will receive a special Run for the ROM gift! To register or sponsor a ROM participant, please visit rom.on.ca/run or contact Katie McMullen at 416.586.5772 or katiemc@rom.on.ca.



CELEBRATE 30 YEARS OF RPC

TUESDAY, SEPTEMBER 30, 2014

Join us for a ROM Centennial event in celebration of 30 remarkable years of the Royal Patrons Circle (RPC). With special guests Donna Dixon and Dan Aykroyd, this incredible night will feature the storied adventures of our globally renowned curators who have just returned from the field: David Evans, curator, Vertebrate Palaeontology, on his latest dinosaur dig in South Dakota; and Alexandra Palmer, senior curator, Nora E. Vaughan Fashion Costume Curatorship, on her textiles research in Oaxaca, Mexico.

Connect with fellow RPC Members and experts from the ROM's Centres of Discovery, and discover amazing objects from the vaults and new acquisitions on display for this one night only.

Become a Royal Patrons Circle member before Thursday, September 25, 2014 for an opportunity to attend this exclusive event. For more information or to join RPC, visit rom.on.ca/rpc or contact Jayne Whitfield at 416.586.5842 or rpc@rom.on.ca. RPC members at the Companion level or above may bring an additional guest to this event. RSVP is required and space is limited.

The Michael Lee-Chin Crystal

Our magnificent millennial addition

BY NICK BREHMER



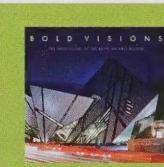
The year 2007 marked the architectural opening of the Michael Lee-Chin Crystal, the new Bloor Street entrance of the ROM. The structure got its namesake from an extraordinary \$30-million gift from philanthropist Michael Lee-Chin. Back in 2002, during the early stages of what was then dubbed the “Renaissance ROM” period (a time that saw incredible growth in construction, renovation, and new object display), Daniel Libeskind of Studio Daniel Libeskind won the selection process to design the planned addition.

Apart from being the fastest to build and the most economical of the semi-finalist proposals, Libeskind’s submission was also the only one that left the Museum’s magnificent centre block intact.

The goal of the project was to renew interest in the institution through constructing a new, bold, iconic building that would engage new audiences. Not only was the Michael Lee-Chin Crystal intended to accommodate guests in a large and dynamic space, it was also designed to symbolize the extraordinary experience that ROM staff hope visitors have at the ROM. Libeskind himself arrived at the design concept during a walk through the Museum; one of the many crystals housed in our mineral displays caught his eye and he drew a preliminary sketch of his inspiration on a napkin. Although not a “crystal palace” like some expected, the structure conceptualized the natural architecture of crystalline objects, hence the extreme joints, ceiling peaks, and intersecting angles.

The construction began on May 28, 2003, with the massive steel frame completed in July 2005. The final incarnation would add over 176,000 square feet to the original building. When the ROM first opened in March 1914, its purpose was to “provide a home for culture and science under the same academical roof,” as was mentioned in the Ontario legislature. A century later, the Museum has evolved to be much more. Today, it is a globally recognized landmark for encouraging education, entertainment, and reflection. And true to its original mandate, the Museum is also Canada’s largest field-research and conservation institution. The ROM’s growing collections and building expansions are testament to its ongoing success in creating and curating memorable experiences for its visitors. o

NICK BREHMER has an honours degree in English literature from the University of Ottawa and was an editorial intern at ROM Press.



Interested in reading more about how the Museum grew as its collections expanded? Pick up a copy of *Bold Visions: The Architecture of the Royal Ontario Museum* at the ROM Store. Member Price: \$18.00.

OPENS NOVEMBER 22

50

WILDLIFE
PHOTOGRAPHER
OF THE YEAR



Wildlife Photographer of the Year
is co-owned by the Natural History
Museum and BBC Worldwide.



NATURAL
HISTORY
MUSEUM

Unique • Unexpected Incomparable

Extraordinary events have a home
at the Royal Ontario Museum

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